



Art Directors  
Club of Metropolitan  
Washington

28th Annual Exhibition

Spring Harvest









## Presidents Message

This year's Annual Show is our festival in celebration of the close of the 1976 harvest. It is a celebration of continued growth and excellence in visual communications.

It is in this spirit of growth that the Club achieved some major goals this year. "The Bicentennial In Print" show, an idea sown over a year ago, reached maturity in early December with an exhibition at The Inter-American Development Bank. This was a national show of the best graphic design produced in print to celebrate our country's 200th birthday. Those on the committee, in cooperation with The Federal Design Council, worked diligently to set up this uniquely American historical record. Each piece exhibited has become part of a permanent Library of Congress Bicentennial collection. Indeed, we can boast of their efforts.

This year marked the introduction of student membership in the Club. We are fortunate to have such genuine interest from those who will be our future art directors, illustrators and photographers.

Once again we sponsored the "Real Show," a competition at college level, based on real problems submitted by leading designers, studios, and advertising agencies. Three scholarships for excellence were awarded as well as awards of merit. These are part of the Brian Brown Scholarship program which began in 1958 in memory of Brian Brown, Art Directors at Kiplinger Magazine. This is our best contribution for the encouragement of area graphic students.

An important event for students was Career Day, organized by the Education Committee, at which area professionals spoke and reviewed portfolios. Much applause to those who gave of their time recognizing our responsibility for tomorrow's harvest—our continued excellence.

Another program initiated this year was "Let's Look Around Us", a monthly series of presentations by prominent area artists. We feel there is a great amount of talent in Washington which is often overlooked. It was the season to reap our local harvest.

One serious problem the Club faced was GSA's contract renewal form titled "Basic Ordering Agreement" which would have prevented many of our best professionals from doing government work. After numerous letters and a fruitful meeting with members of the Federal Design Council and GSA officials the contract was amended. It was, perhaps, history-making as far as private graphic industry and government are concerned. It showed what we, as a Club, can accomplish. It is a harvest of strength and unity.

This year's show is a gathering of design, illustrations and photography at their maturity. In the judges' opinion it is our excellence.

After long months of planning the show committee has done an outstanding job of organization for which we can be proud. It is a handsome Spring Harvest.

Sara Danis  
President

## Show Committee

David M. Seager  
Show Chairman

*Advertising*  
Tony Crofoot,  
Carol Winer  
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Caroline Bailey  
Tom Dukes  
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*Publicity*  
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Kathy Vetter

*Reception*  
George Stephenson



## 28th Annual

## Contributors

Design:  
David M. Seager

Illustration:  
Jack and Pamela Lefkowitz

Photography:  
Len Johnson, John Troha

Production:  
Michael M. Grana, David M. Seager  
Margery Stegman

Printing:  
Stephenson

Typography:  
Harlowe

Paper:  
Mead Paper Company  
Cover: Mark I, 10 pt.  
Text: Black & White Dull 80 #

We are most grateful to all who  
donated their time and materials  
to the production of the annual,  
the related graphics, and the  
judging:

Judging Facilities and Audio-Visual  
equipment: National Geographic Society

Additional Photography:  
Gerald M. Hetherman, National  
Geographic Society

Sculptured embossing die for  
stationery and foil stamping on  
awards certificates:  
Raff Embossing

Color separations for 28th Annual:  
Stephenson, Inc.

Letterpress printing of entry  
notification letter:  
John Michael, The Acorn Press

Fairfax Parchment for letterhead  
and envelopes:  
Barton, Durer & Koch Paper Company

80# White Black & White Dull Text  
for Call for Entries:  
Ris Paper Company

Cameo Dull for award  
certificates and reception invitations:  
Virginia Paper Company

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Club of Metropolitan  
Washington, Inc.**

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1976-77**

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2nd Vice President, David M. Seager  
Secretary, Barbara A. Taitano  
Treasurer, David P. Hyson

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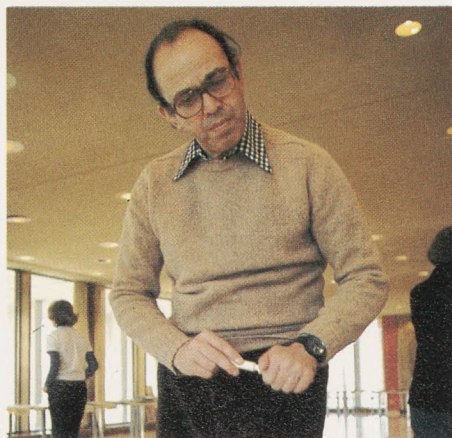
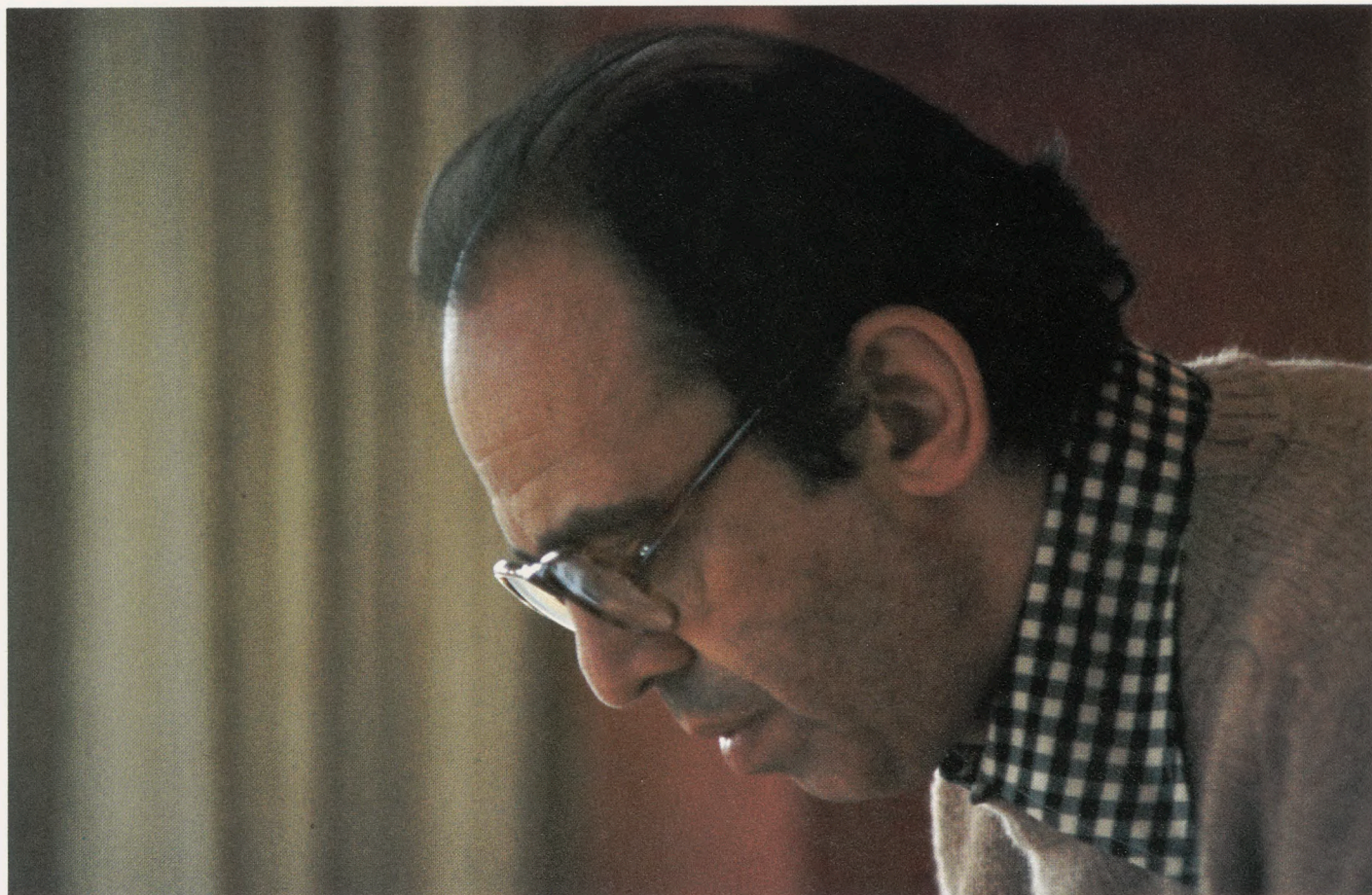
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**Samuel Antupit**

Samuel Antupit, prime mover and Art Director of Antupit & Others, teacher, writer, and craftsman with his Cycling Frog Press. He was Assistant Art Director of Harper's Bazaar, Show, Conde Nast Publications, designer at Push Pin Studio and Art Director of Esquire. Sam has received awards from

Art Directors Clubs, Type Directors Club, Society of Illustrators, Society of Publication Designers, AIGA, CA and TV specials. He is philosophical, droll and perceptive.

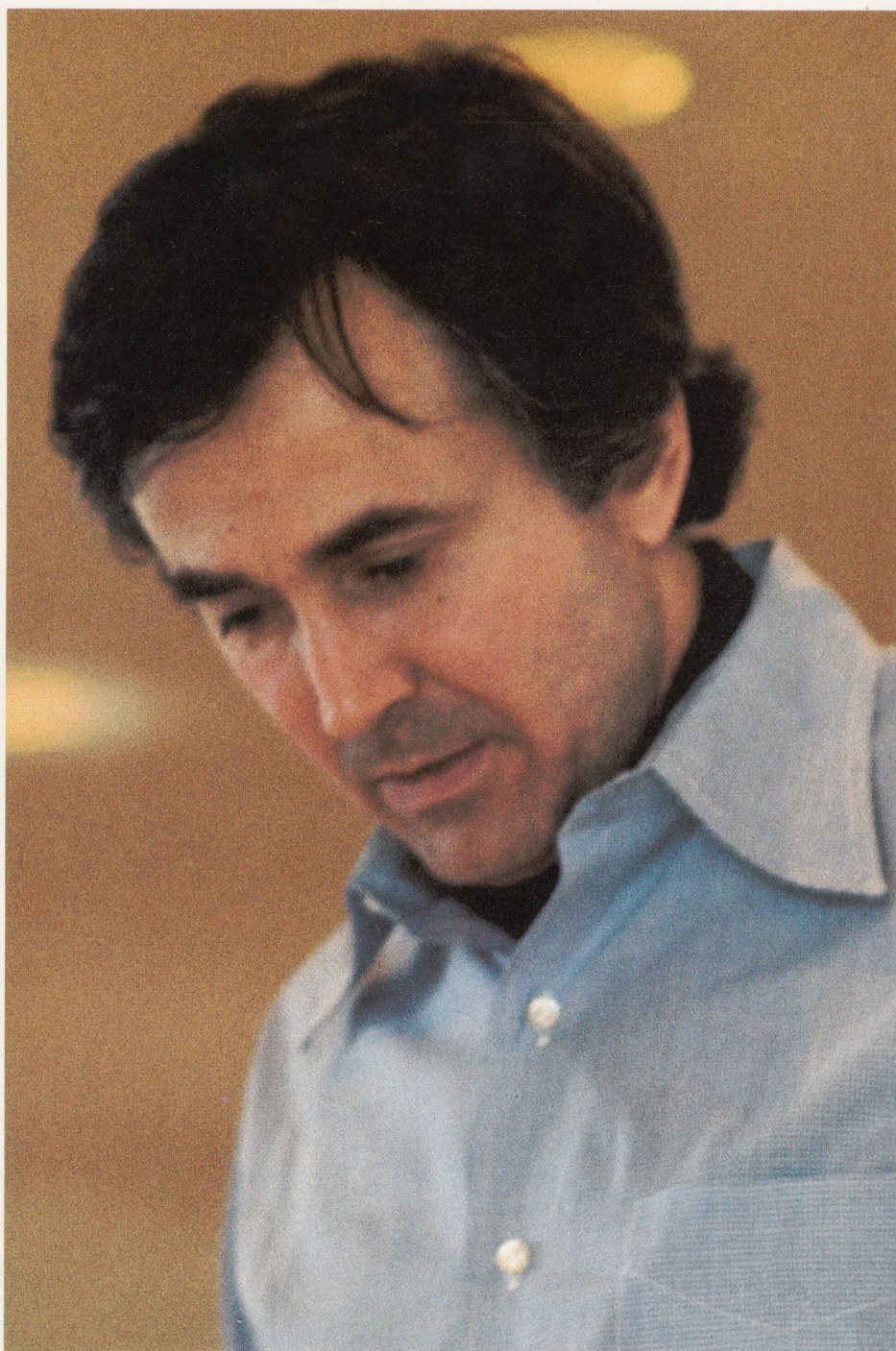
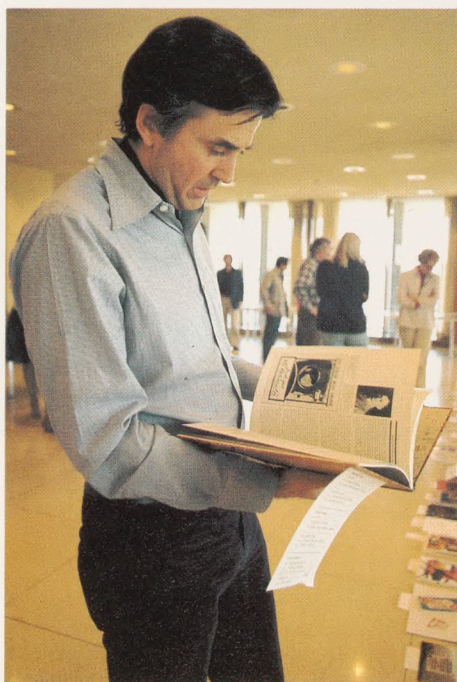




**Charles Santore**

Charles Santore, illustrator, is a life-long resident of Philadelphia. A serious, thinking artist whose techniques follow no one method—he works with pencil, ink, watercolor, pastelle, oil, acrylic and other materials. His work has appeared in major national magazines—Time, Life, Newsweek,

Esquire, Playboy, TV Guide, and he has received awards in design and illustrators shows. Major art gallery shows of his illustrations have added greater dimension to this quiet, intense and scholarly artist.

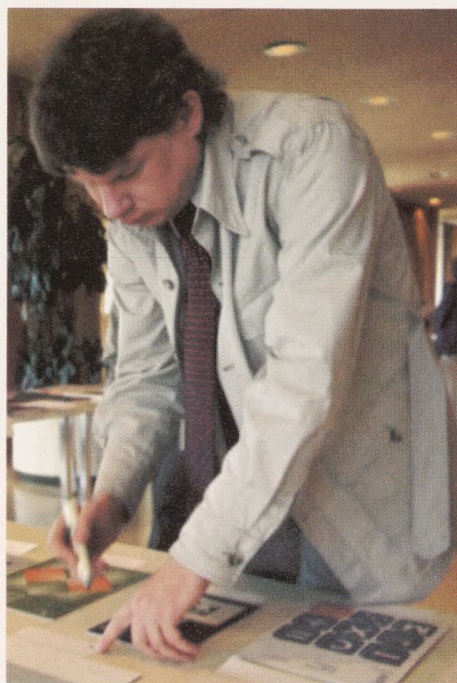




**Dietmar Winkler**

Dietmar Winkler, Director of the Institute of Design, Illinois Institute of Technology. Born in Germany, educated in Hamburg, professor of art and design at several universities in the Boston area, lecturer, judge, writer, recipient of over 100 major awards in the entire field of graphics and book design.

With a wry sense of humor, he looks for the thinking behind graphic design. A classic foundation in art skills allows Dietmar's mind to catapult ideas into broad-ranging concepts.









## Medal Awards



Abbreviations  
ad Art Director  
de Designer  
ar Artist  
ph Photographer  
cl Client  
ex Exhibitor  
dr Director  
pr Producer



## Gold Medal

ad Charles O. Hyman  
de Connie Brown  
ph George Calef  
cl National Geographic Society  
ex National Geographic Society









## Silver Medal

ad Don Sparkman  
de David H. Cain  
ar David H. Cain  
cl Sparkman & Bartholomew  
Associates, Incorporated  
ex Sparkman & Bartholomew  
Associates, Incorporated



Design and Illustration: David Cain, Sparkman & Bartholomew Associates, Inc.

HEAVY SNOW

OH, HOW QUIETLY

AND HOW SOFTLY

THE HEAVY SNOW

FADES INTO THE SEA! —

— KENNETH YASUDA

SPARKMAN AND BARTHOLOMEW ASSOCIATES, INC., 1996

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Silver Medal

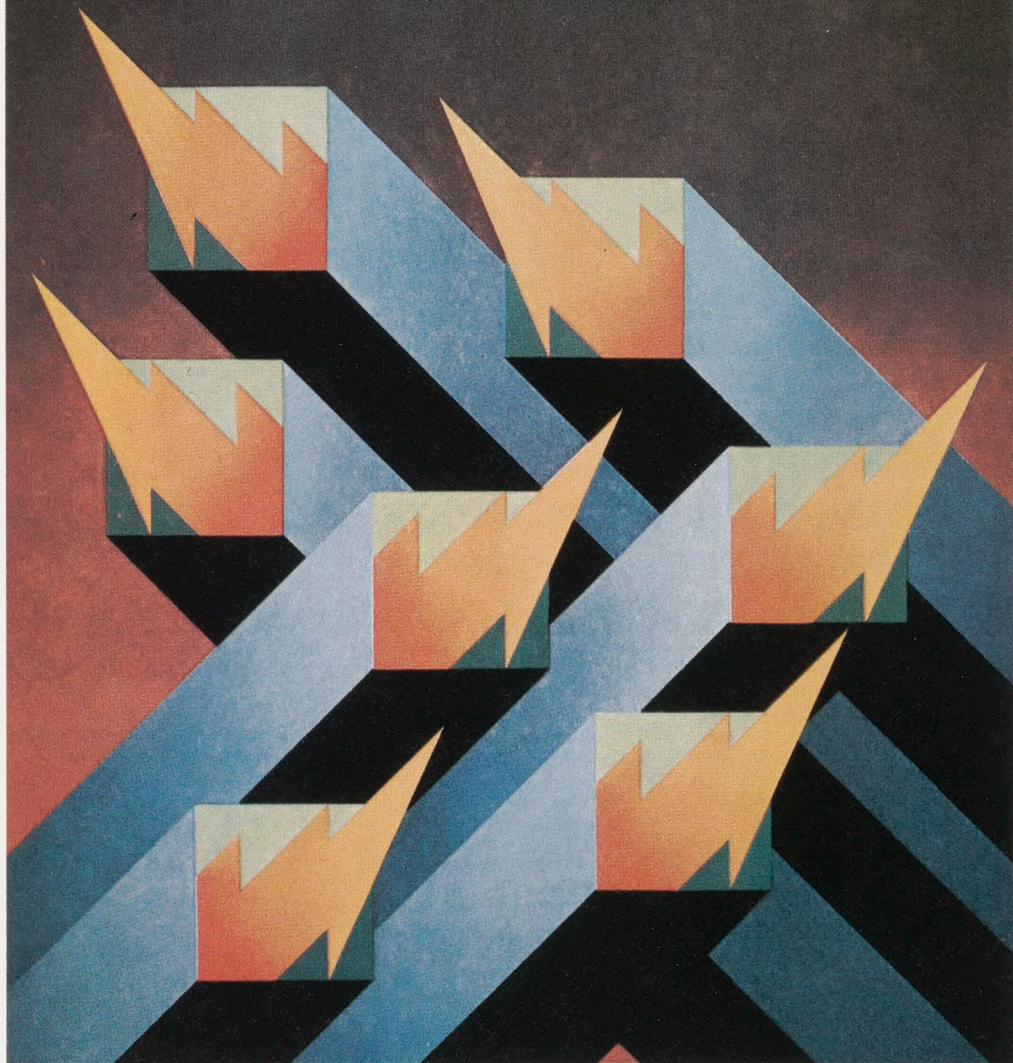
ad Bernard B. Sanders  
de David M. Seager  
ar David M. Seager  
cl Electric Contractor  
ex Sanders & Noe, Inc.

# Electrical Contractor

THE MAGAZINE OF THE QUALIFIED CONTRACTOR / OFFICIAL PUBLICATION NATIONAL ELECTRICAL CONTRACTORS ASSOCIATION

February 1976

Energy  
Management





ad Charles O. Hyman  
de Charles O. Hyman  
ar Tony Chen  
cl National Geographic Society  
ex National Geographic Society



# Beguiling isles born of earth's torments

## HAWAII

A remote and rugged island, Hawaii is a land of great beauty and great torment. It is a land of great beauty because of its location in the Pacific Ocean, its climate, its flora and fauna, and its people. It is a land of great torment because of its volcanic activity, its earthquakes, and its hurricanes.

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## Peaks from plumes

On the island of Hawaii, the highest peak is Mauna Kea. It is a volcano that has been dormant for many years. It is a volcano that has been dormant for many years.

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## CLOSE-UP, U.S.A. Hawaii

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28th Annual Exhibition

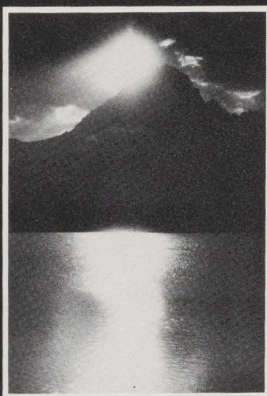




## Magazine Advertisements

ad Susan Laird Jenkins  
de Susan Laird Jenkins  
ph Armstrong Roberts  
cl National Utilities Contractors Association  
ex Kal, Merrick & Salan

### R.I.P. 1,578,985 B.C.-1976 A.D.



How does a lake or stream die? After raw sewage and untreated industrial wastes have been dumped into their waters for years. After the animal life has been killed, the plant life has died, and the water is no longer fit to drink or swim in.

Our country has already done something about this. In 1972, both houses of Congress passed the Clean Water Act, committing \$18 billion to cleaning up our nation's waters. But since the bill was passed, bureaucratic mismanagement and mountains of red tape have released only a small fraction of that money. And only a few construction projects have made it to

completion. In the meantime, 51% of the American people receive second-rate or no water treatment. An incredible 24% are not served by sewers at all. And our waters die a little more with every day we wait.

The country is ready and the money is cleared to move on these clean water projects now. Help free up the logjam. Write your representatives and ask for their help. Or write us for more information. It means clean water. And it also means jobs—for the thousands of workers who will build America's new clean water facilities.



## Newspaper Advertisements

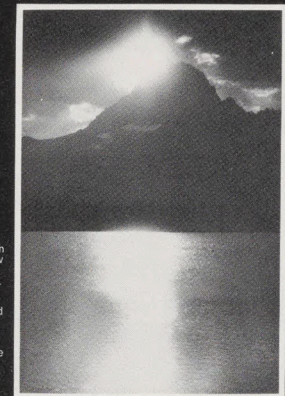
ad Angela Reed  
de Angela Reed  
ar Angela Reed  
ph Bill Sneed  
ex The Washington Post

ad Susan Laird Jenkins  
de Susan Laird Jenkins  
ph Armstrong Roberts  
cl National Utilities Contractors Association  
ex Kal, Merrick & Salan



No Washington critic had ever won a Pulitzer Prize.  
No dance critic had ever won a Pulitzer Prize.  
Until this year. When  
ALAN M. KRISKMAN  
of The Washington Post's Style Section was awarded  
THE 1975 PULITZER PRIZE FOR CRITICISM.

## R.I.P. 1,578,985 B.C.-1976 A.D.



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ad Irv Shapiro  
de Bill Nichols  
ar Bill Nichols, Steve Duncan  
cl Chafitz Incorporated  
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**The Adventures of**  
**CHARLIE CONSTANT**  
 the Answer Man



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The Adventures of  
**CHARLIE CONSTANT**  
the Answer Man

OFFICE OF  
MANAGEMENT  
AND  
BUDGET

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...**HELP!**

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AND THE COMPUTER IS DOWN WITH  
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...**HELP!**

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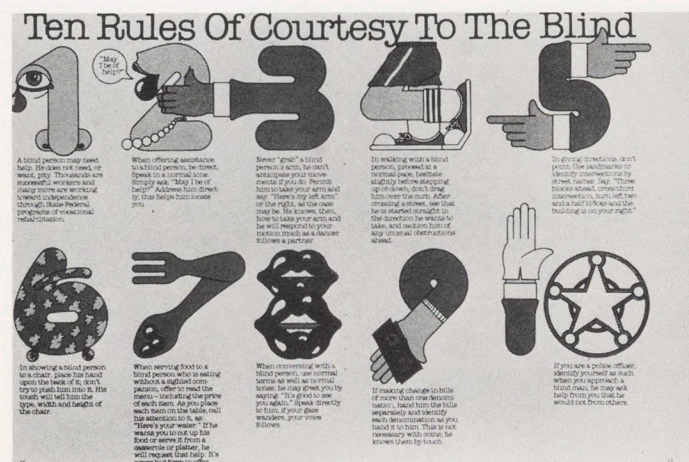
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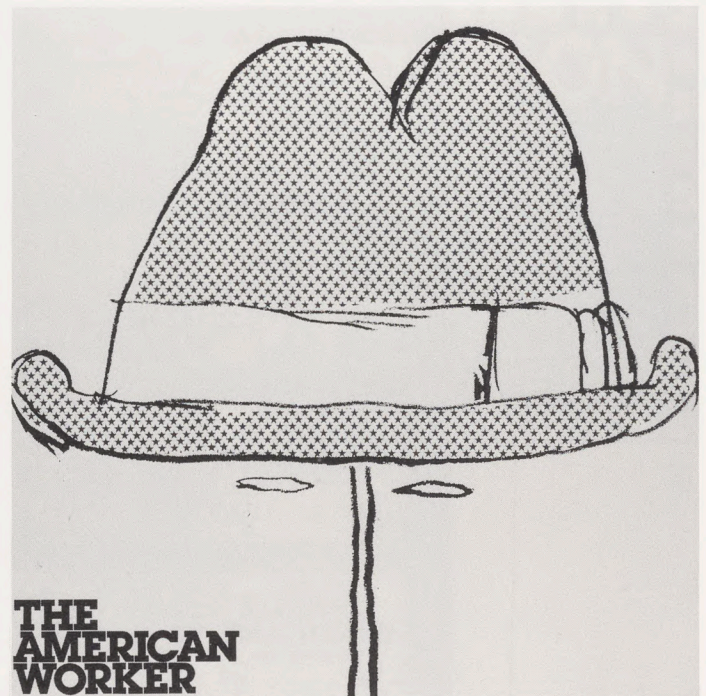


## Posters

ad John D. Muller  
de John D. Muller  
ar John D. Muller  
cl HEW  
ex David M. Pesanelli Incorporated



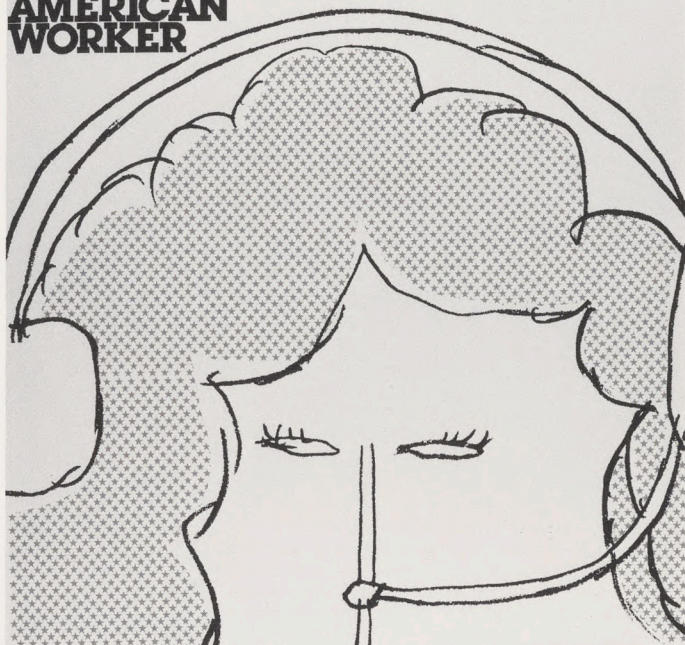
ad Daniel Pizer  
de Salavador Bru  
ar Salavador Bru  
cl United States Information Agency  
ex Bru Associates





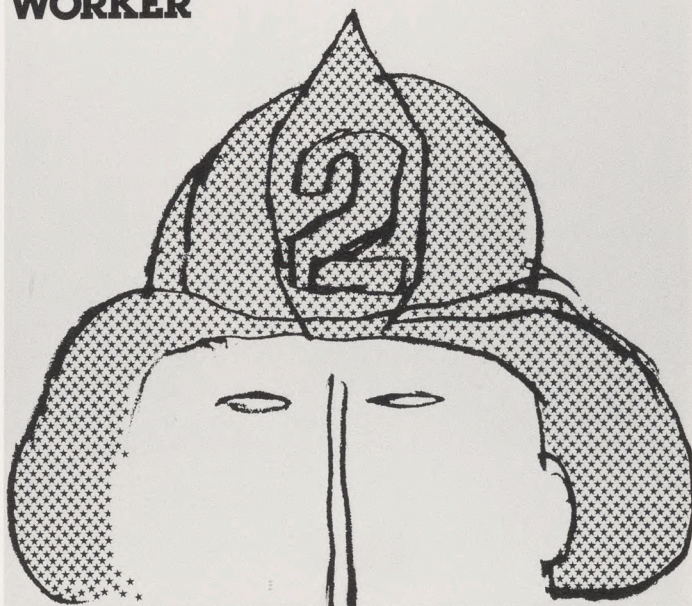
ad Daniel Pizer  
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## THE AMERICAN WORKER



ad Daniel Pizer  
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ar Salvador Bru  
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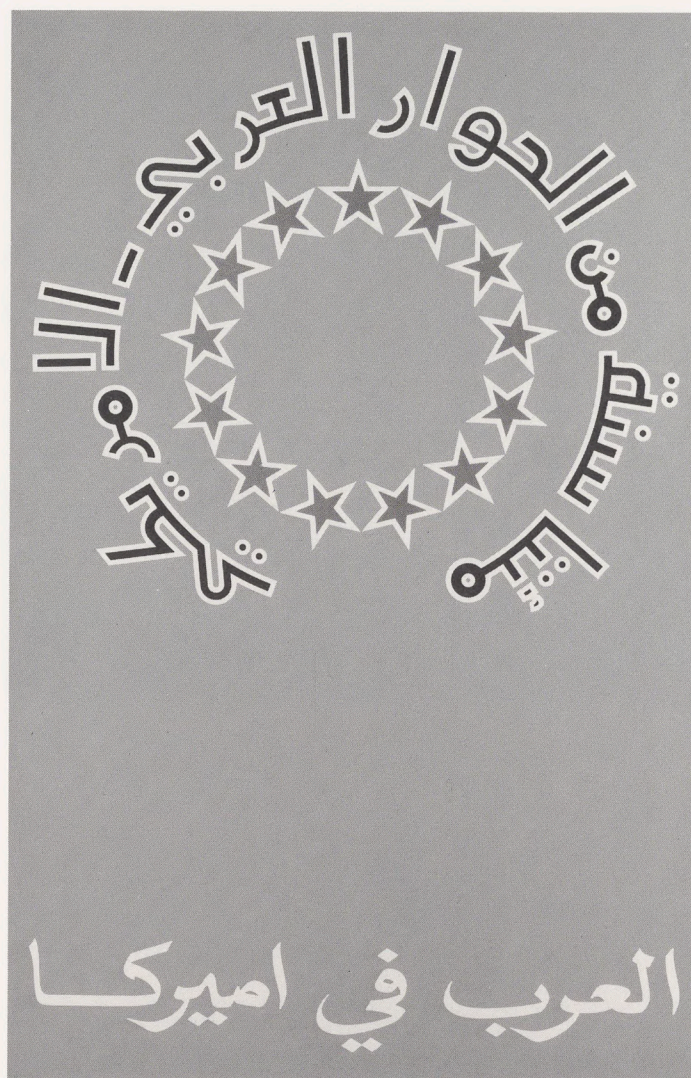
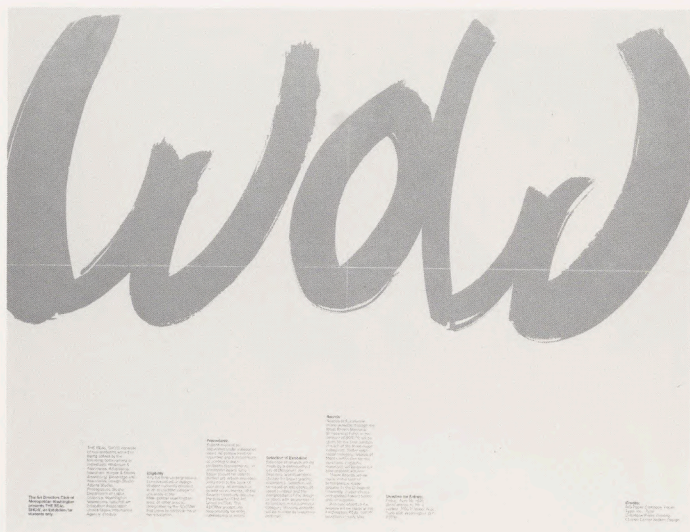
## THE AMERICAN WORKER





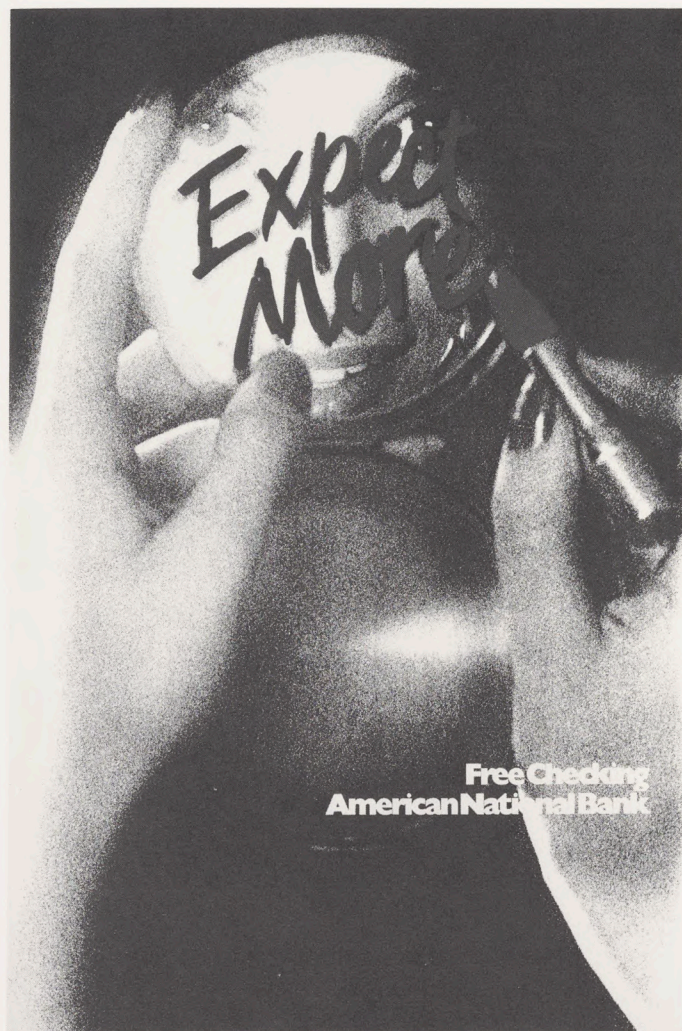
ad Charles Dorian Walker  
 de Charles Dorian Walker  
 ar Charles Dorian Walker  
 cl ADCMW "Real Show"  
 ex Dorian Walker Productions

ad Dan Smith  
 de Dan Smith  
 ar Dan Smith  
 cl United States Information Agency  
 ex United States Information Agency



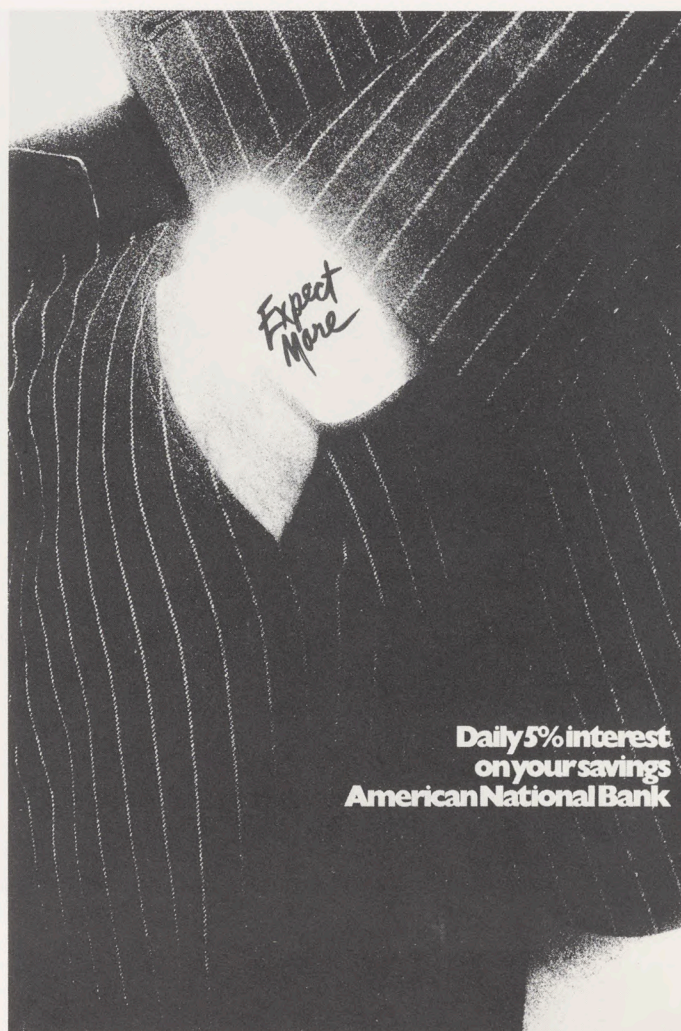


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de Ed Zayas  
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ar Bill Burroughs  
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1. Put a lid on your calories. 2. Cut calories dry... 3. Add your... 4. Keep a pound a week away. 5. Yogurt is cultured... 6. Cottage cheese isn't... 7. Protein-rich... 8. Say... 9. The food weight... 10. High-calorie... 11. Build a better body... 12. Plect with yogurt. 13. Drink without... 14. This yogurt... 15. Skim milk... 16. Good Nutrition... 17. You are what you... 18. Cottage cheese... 19. Try cottage cheese... 20. Skim your calories... 21. Identify with... 22. Vegetables are... 23. The idea is valid... 24. Don't eat fried... 25. Try... 26. Turkey is peck... 27. Food... 28. A vegetable... 29. Whittle your... 30. Salad versatility... 31. Fish is a brain... 32. Place the fat... 33. Fish for... 34. Eat seafood... 35. Build a better... 36. Plect with yogurt... 37. Even apples... 38. Baked fish is... 39. Eat a good... 40. A new view of... 41. Don't be a turkey... 42. Eat a good... 43. Eat a good... 44. Eat a good... 45. Eat a good... 46. Eat a good... 47. Eat a good... 48. Eat a good...



ad George Founds  
de David M. Seager  
ar George Founds  
cl Goldeneye Editions, Incorporated  
ex Goldeneye Editions, Incorporated



ad George Founds  
de David M. Seager  
ar George Founds  
cl Goldeneye Editions, Incorporated  
ex Goldeneye Editions, Incorporated






ad Howard E. Paine  
 ar Larry Foster  
 cl National Geographic Magazine  
 ex National Geographic Magazine

ad Ann Owens  
 de Jack Pardue  
 ar Jackie Richards  
 cl AMTRAK  
 ex Great, Incorporated

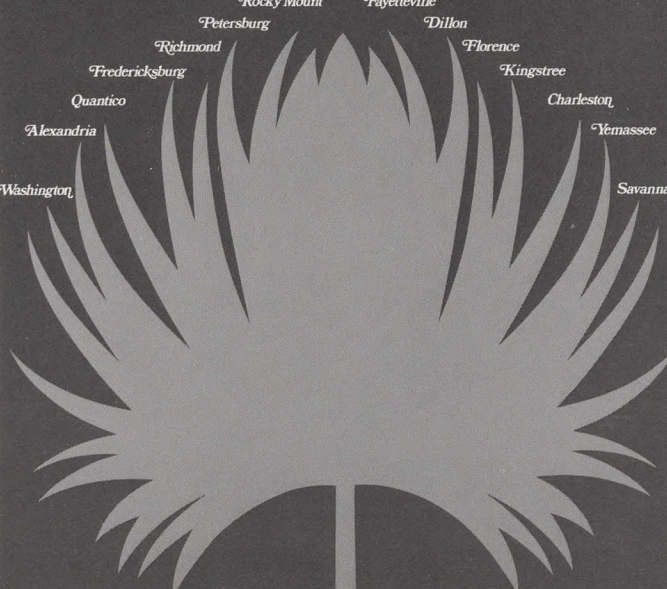


track down Dixie in the daylight *on the new*  
**PALMETTO**



Amfleet goes south this summer with Amtrak's new PALMETTO service  
 New York - Charleston - Savannah

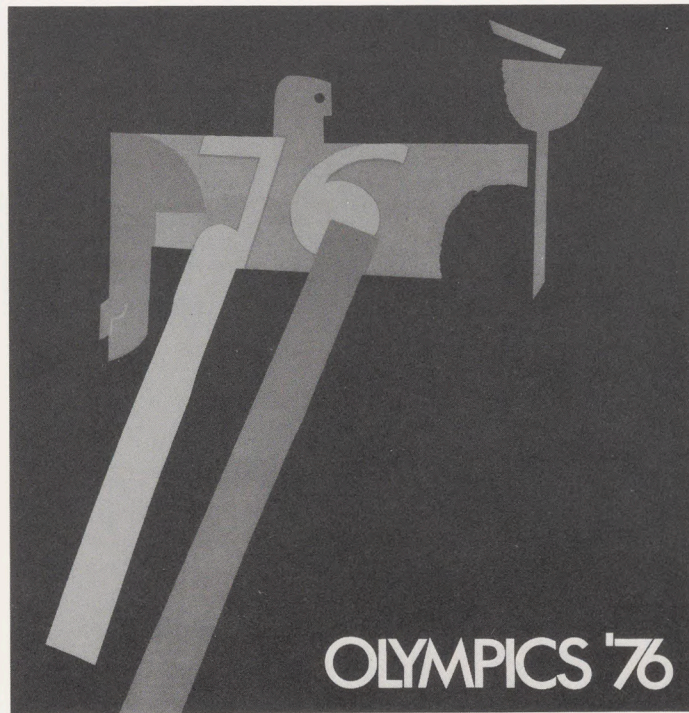
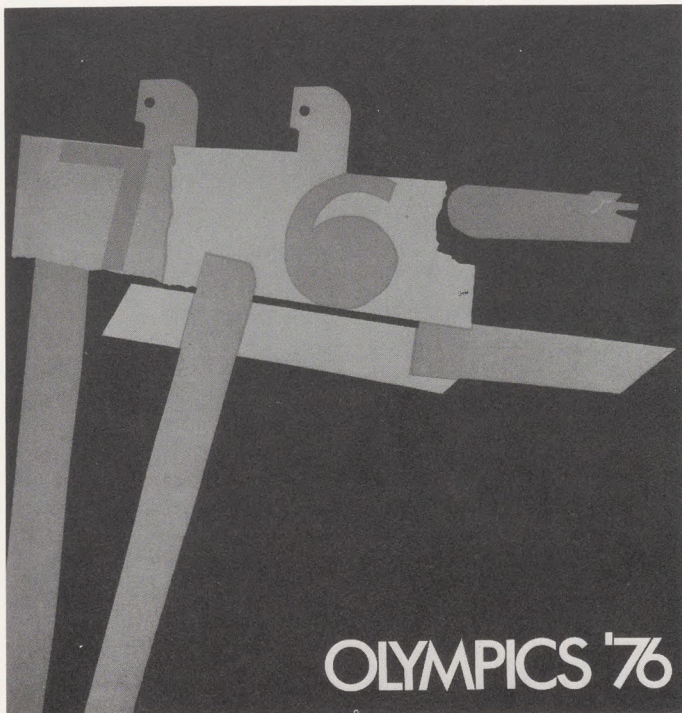
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Wilson  
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 Richmond  
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 Charleston  
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 Savannah



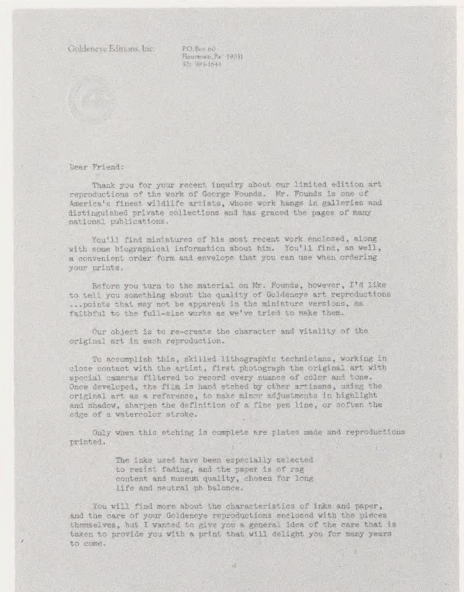
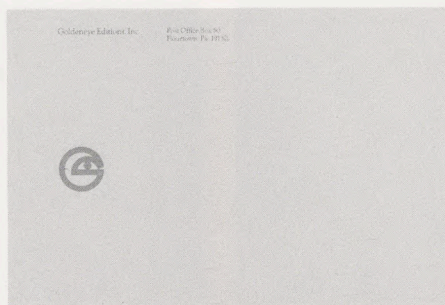
ad Don Pizer  
de Salvador Bru  
ar Salvador Bru  
cl United States Information Agency  
ex Bru Associates






## Direct Mail

ad Bernard B. Sanders  
de David M. Seager  
ar David M. Seager  
cl Goldeneye Editions  
ex Sanders & Noe, Incorporated





**Order Form**  Golden Age Editions, Inc. P.O. Box 50, Easton, Pa. 18041

Items with no price

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone number \_\_\_\_\_ (If help card title is available in your area, please list)

---

**Use these spaces for items shipped to Your Address**

Cat. Number	Description	Quantity	Amount
GP-126	Star Eagle Black on White 17" x 27"	—	—
GP-140	Cherokee Chief Black on White 17" x 27"	—	—
GP-128	Golden Eagle Black on White 17" x 27"	—	—
GP-129	Golden Eagle Black on White 17" x 27"	—	—
GP-130	Golden Eagle Black on White 17" x 27"	—	—
GP-131	Golden Eagle Black on White 17" x 27"	—	—
Total of items ordered to be shipped _____			
Total of items ordered to be shipped to you (right) _____			
For each shipment to a separate address use of the following: _____			
Total Shipping Costs (from instructions on left) _____			
Grand Total (including shipping) _____			
Make check payable to Golden Age Editions, Inc., P.O. Box 50, Easton, Pa. 18041			
Total Amount Enclosed _____			

**Memo of Order**

Keep for Your Records

Date ordered \_\_\_\_\_

Check number \_\_\_\_\_

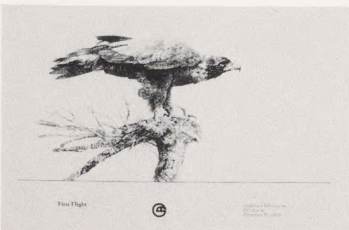
Amount \_\_\_\_\_

Gift certificate \_\_\_\_\_

Enclosure (if any) \_\_\_\_\_

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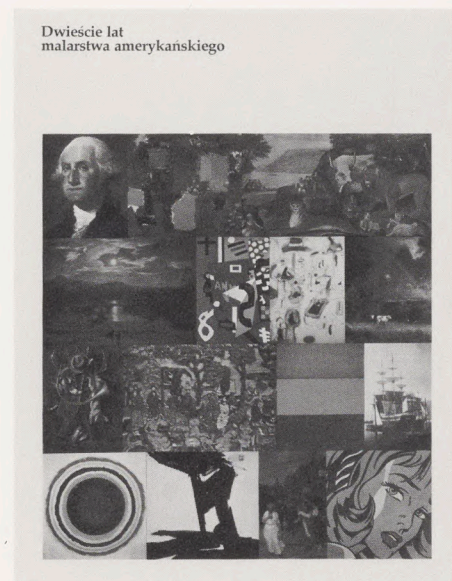
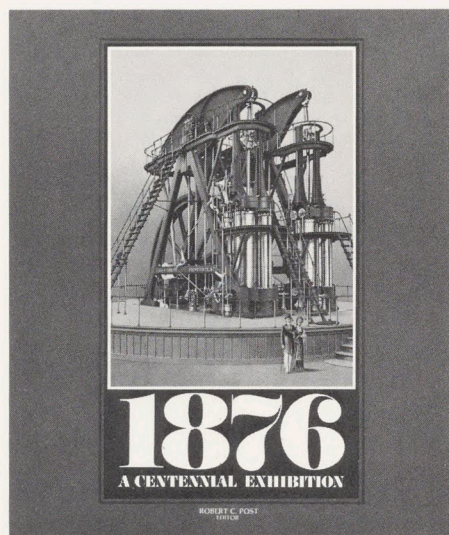


## Catalogs

ad Mary Jourdan  
de Mary Jourdan  
ar Mary Jourdan  
cl Smithsonian Institution  
ex Mary Jourdan

ad Jack Lefkowitz  
de Jack Lefkowitz  
ar Jack Lefkowitz  
ph Mike Mitchell  
cl Institute of Industrial Launderers  
ex Jack Lefkowitz Incorporated

ad Bill Caldwell  
de Bill Caldwell  
ar Various  
cl United States Information Agency  
ex United States Information Agency



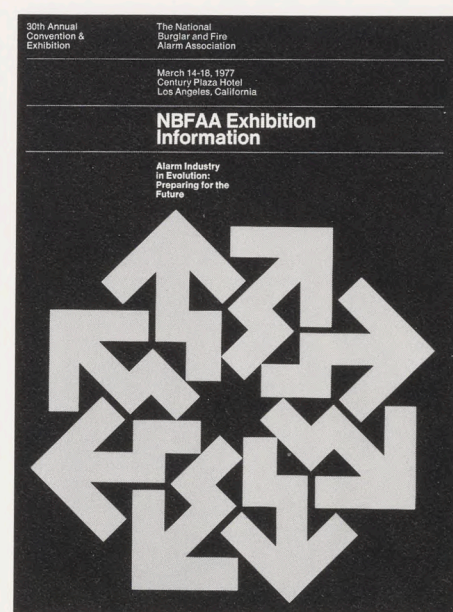
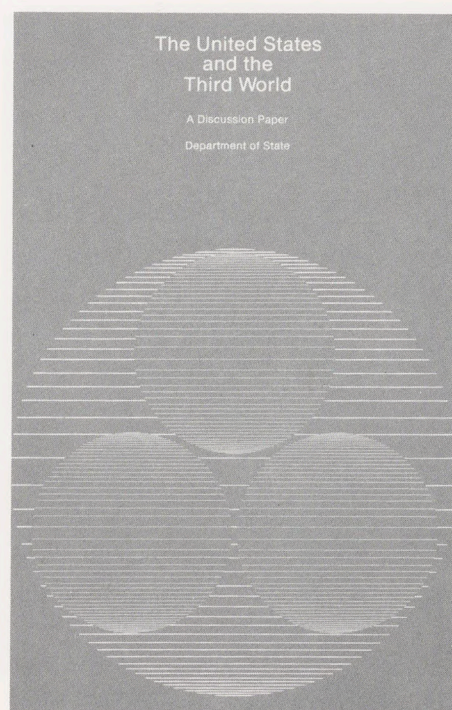
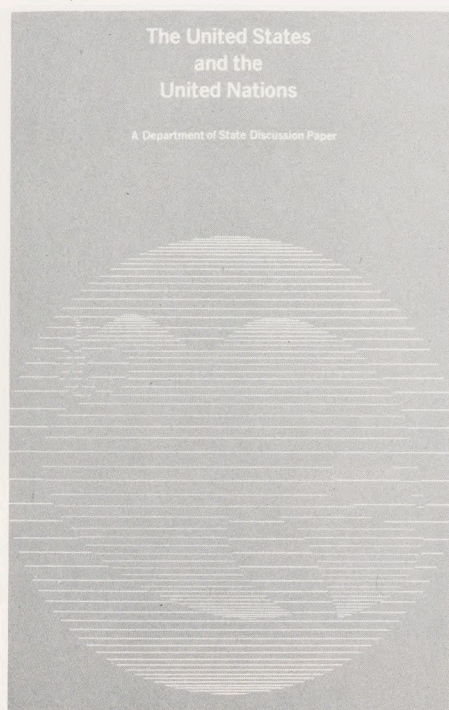


## Brochure Covers

ad Bill Duffy  
de Tom Powers  
ar Tom Powers  
cl Department of State  
ex Duffy & Associates

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de Tom Powers  
ar Tom Powers  
cl Department of State  
ex Duffy & Associates

ad Bernard B. Sanders  
de David M. Seager  
ar David M. Seager  
cl National Burglar & Fire Alarm Association  
ex Sanders & Noe, Incorporated

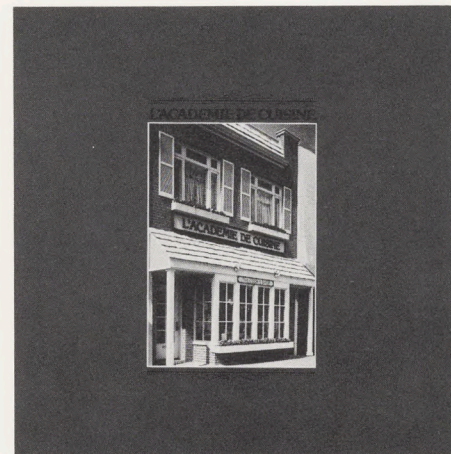
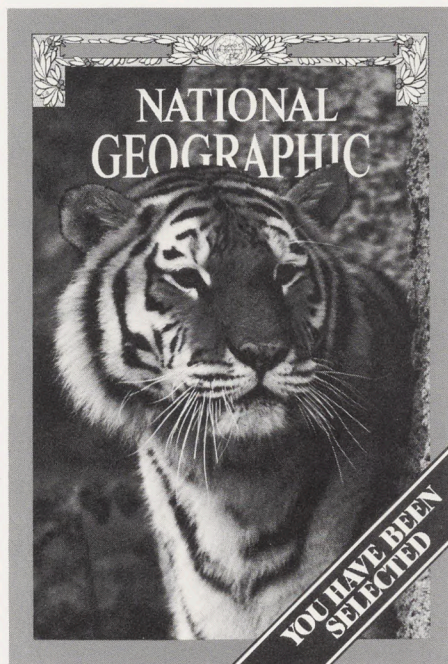




## Brochures

ad Ron Wilcox  
de Ron Wilcox  
cl National Geographic Society  
ex National Geographic Society

ad Ethel K. Freid  
de Ethel K. Freid  
ph Joel C. Freid  
cl L'Academie DeQuisine  
ex Ethel K. Freid

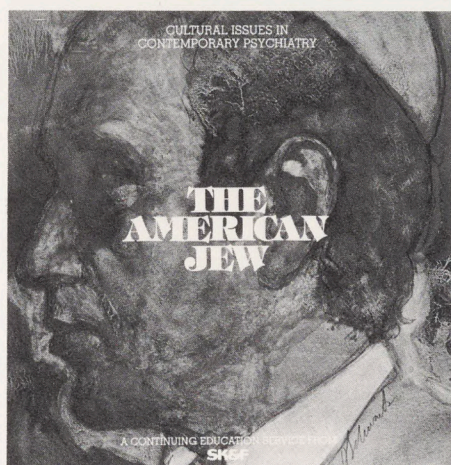
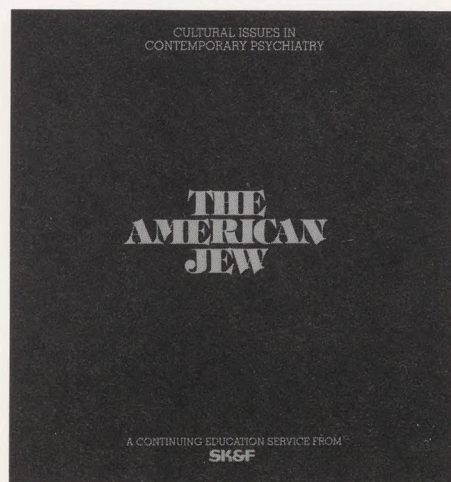




ad Jay Williams  
 de Jay Williams  
 ar Jay Williams  
 ph Jim Wells  
 cl Howard University  
 ex Wickham & Associates, Incorporated

ad Alan Klawans  
 de Martin Pederson  
 ar Schwartz  
 ph Joel C. Freid  
 cl Smith Kline Company  
 ex Joel C. Freid

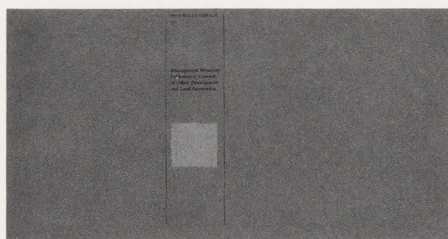
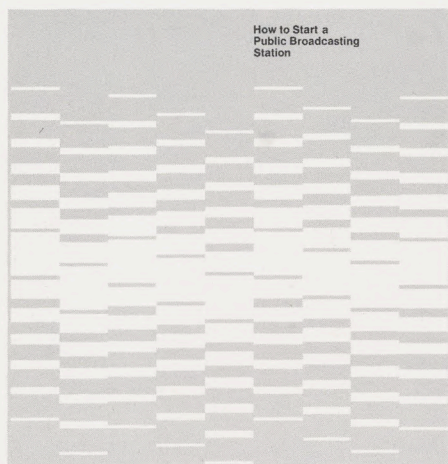
ad Worseldine Graphic Design  
 de Marilyn Worseldine  
 ar Carolyn Wade Frazier  
 cl Federal National Mortgage Association  
 ex Carolyn Wade Frazier





ad Donald S. Komai  
de Donald S. Komai  
ar Helen D. B. Vickers, Donald S. Komai  
cl Corporation for Public Broadcasting  
ex Michael D. Brown, Incorporated

ad Phil Jordan  
de Phil Jordan  
ph Chris Kuhn  
cl Booz-Allen & Hamilton, Incorporated  
ex Beveridge and Associates Incorporated



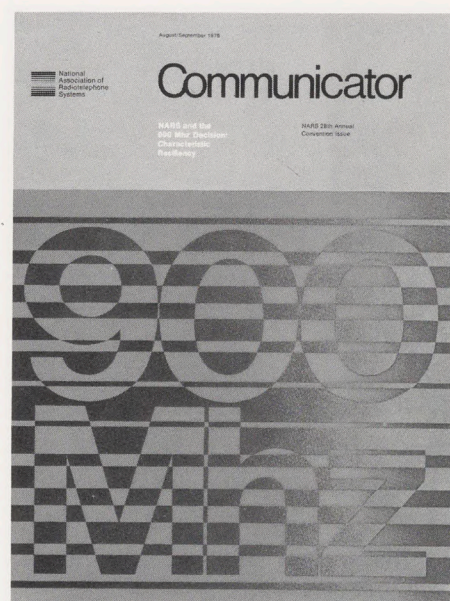
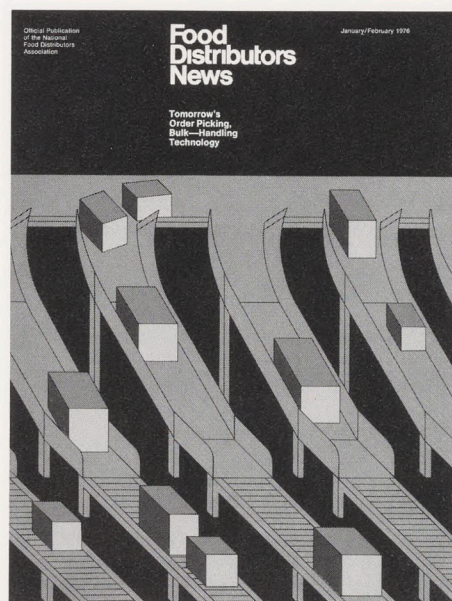


## Magazine Covers

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ar David M. Seager  
cl Communicator  
ex Sanders & Noe, Incorporated

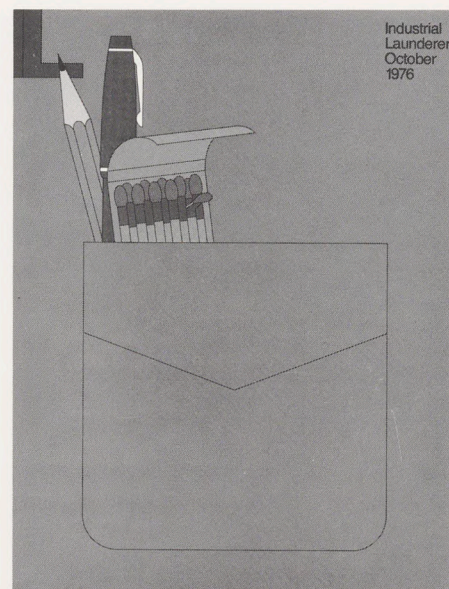
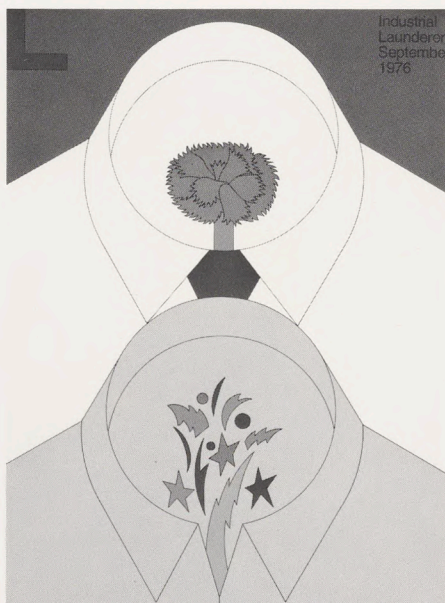
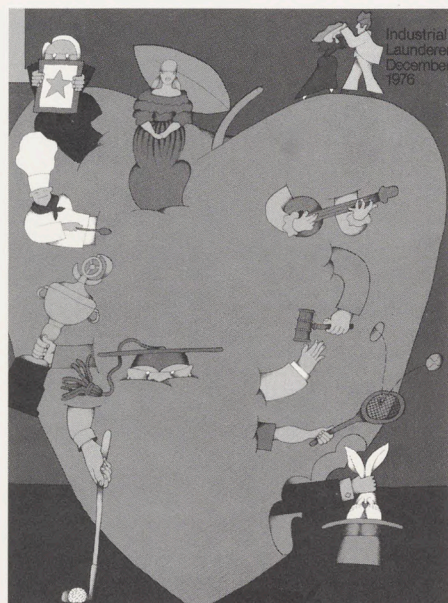




ad Jack Lefkowitz  
 de Jack and Pam Lefkowitz  
 ar Jack and Pam Lefkowitz  
 cl Industrial Launderer  
 ex Jack Lefkowitz Incorporated

ad Jack Lefkowitz  
 de Jack and Pam Lefkowitz  
 ar Jack and Pam Lefkowitz  
 cl Industrial Launderer  
 ex Jack Lefkowitz Incorporated

ad Jack Lefkowitz  
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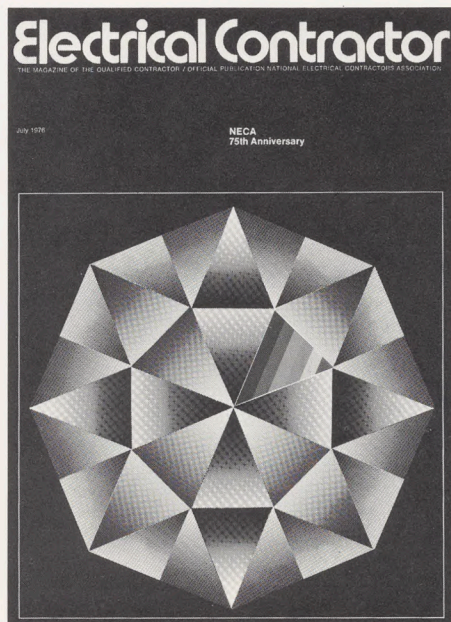
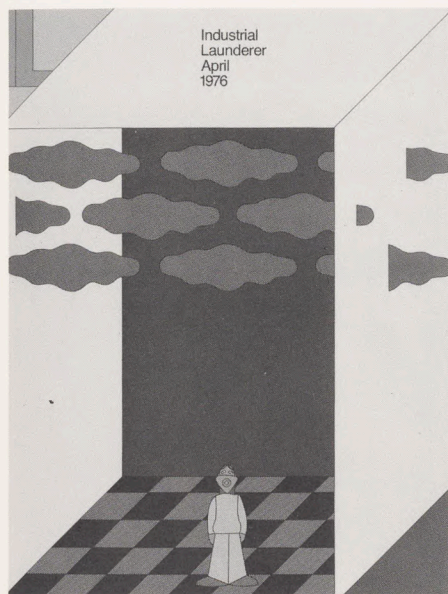




ad Jack Lefkowitz  
de Jack and Pam Lefkowitz  
ar Jack and Pam Lefkowitz  
cl Industrial Launderer  
ex Jack Lefkowitz Incorporated

ad Bernard B. Sanders  
de David M. Seager  
ar David M. Seager  
cl Electrical Contractor  
ex Sanders & Noe, Incorporated

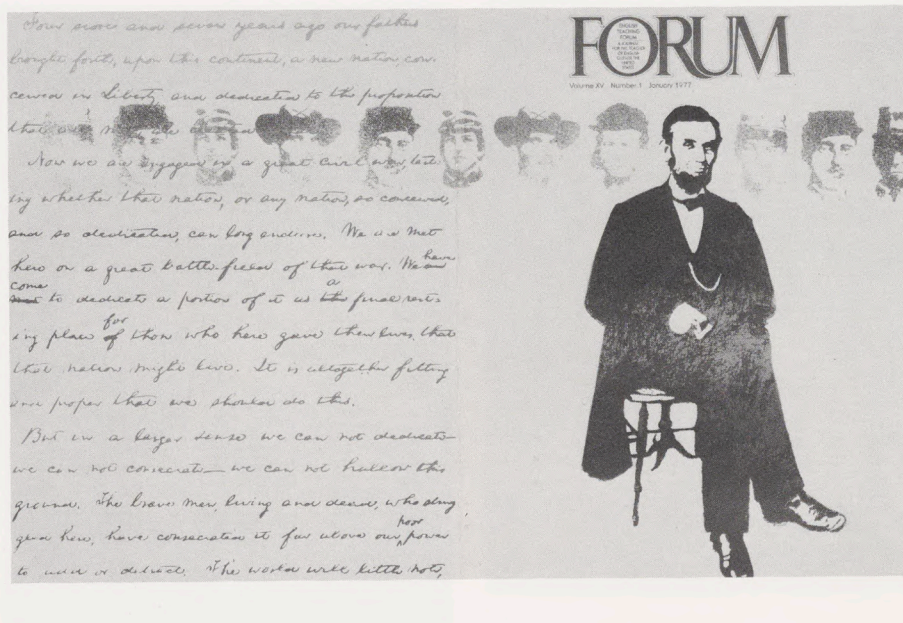
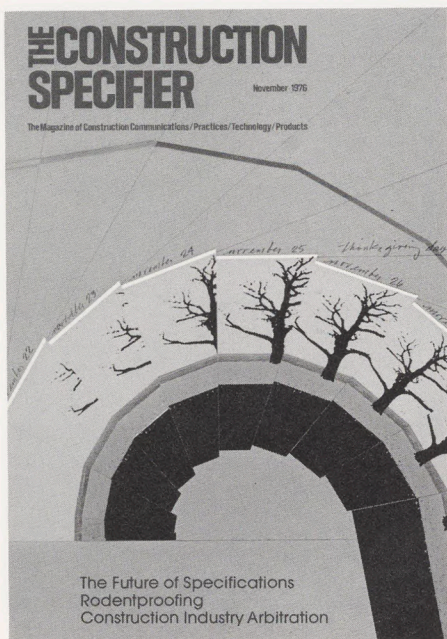
ad Bernard B. Sanders  
de David M. Seager  
ar David M. Seager  
cl Electrical Contractor  
ex Sanders & Noe, Incorporated





ad John Jordan  
ar Libby Dorsett Thiel  
cl The Construction Specifications Institute,  
ex Incorporated  
Beveridge and Associates Incorporated

ad Jaan Born  
de Guy Schum  
ar Guy Schum  
cl United States Information Service  
ex Graphichouse Ltd.

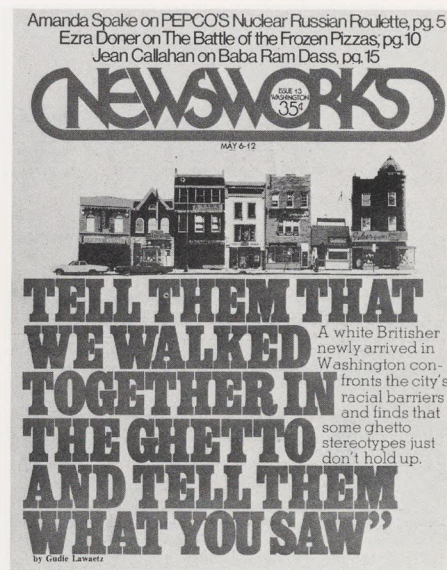
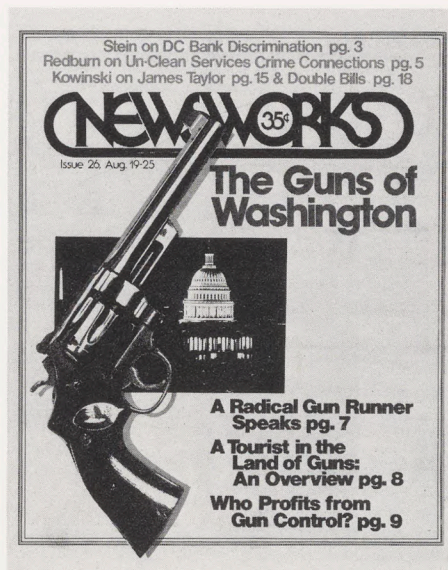
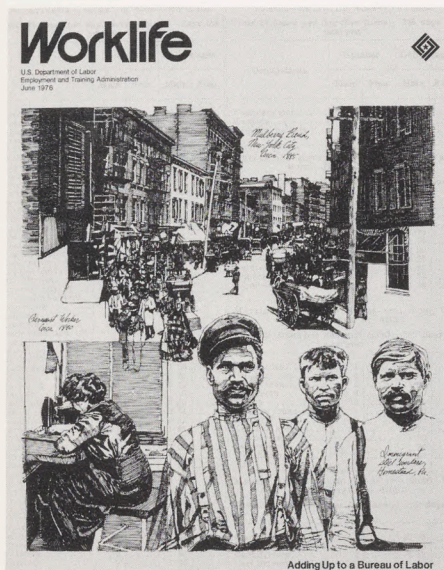




ad Richard Townsend  
 de Richard Townsend  
 ar Richard Townsend  
 cl Employment & Training Administration  
 Labor Department  
 ex United States Department of Labor

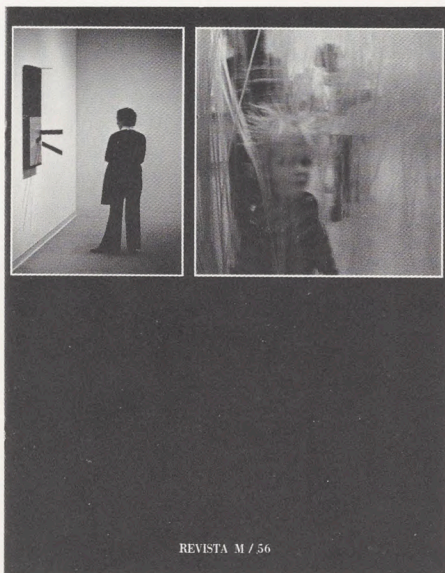
ad Tom Trapnell  
 de Tom Trapnell, Robert Altemus  
 ar Tom Trapnell, Robert Altemus  
 ph Michael McCarthy  
 cl Washington Newsworks  
 ex Tom Trapnell

ad Robert Altemus  
 de Robert Altemus  
 ar Robert Altemus  
 ph Michael McCarthy  
 cl Washington Newsworks  
 ex Altemus Studio





ad John Lange  
de John Lange  
ar Darrell Acree  
cl Corporation Industrial Montana  
ex Darrell Acree



A la palata descomulgada de un  
Renoir le hubiera agradado en gran  
proporcion de las ciudades  
contemporáneas a pesar que domingo  
haya los signos de la elegancia y del  
color. Enriquardo de muros y  
jardines, primeros de pasantes que  
se sientan como para un concurso de  
coreógrafos, resaltando sus tallas  
en grises de mallas y pilas de  
correlatos, la drástica muestra  
tiempo la significación tradicional del  
domingo como día del reposo, para  
regido en el más exquisito festival  
de la pura visual.

A la cineasta moral de un Tiffney,  
como también al impresionismo  
sereno de un Foucault, se parece el  
domingo urbano, al llegar en su  
clásica y elegante hora de las once  
de la mañana, cuando los parques





ad Donald S. Komai, Michael D. Brown  
 de Donald S. Komai, Michael D. Brown  
 ar Donald S. Komai, Michael D. Brown  
 ph Arvil Daniels  
 cl Voice of America  
 ex Michael D. Brown, Incorporated

# AMERICAN PERSPECTIVES 1776-1976

The Voice of America

The source material for the history of the American Revolution offers glowing evidence for the history of the American Civil War. For one thing, though military participation was in general as in all kinds of society, history participation was not in the Civil War. Every soldier, Union and Confederate alike, seemed to carry a notebook or to be writing a letter to family and friends, but so long before the war, and so long after, during the Revolution. The history contribution from the Civil War is not a message. In the Civil War the first source came from private or semi-official sources—a Chancellery Clerk, a Justice, Lloyd Jones, an Assistant Clerk, a Frank Haskell, a John S. Wines. But in the Revolutionary War, who played the leading political and military roles played, for the leading literary roles, Washington, Franklin, Jefferson, Hamilton, John Adams, Eliza Follen, George Rogers Clark, Nathaniel Greene, and their associates. And what is true for the

American is doubly true for the British and their American allies, where literacy was all but universal in the town and the country. Another difference between the beginning of the Revolution and its later years is in the place of the newspaper. The Revolution had no full-time newspaper. George Alfred Townsend, no Frank Lloyd Jones, no Assistant Clerk, no Frank Haskell, no John S. Wines, was often expected to write what had happened. Events were normally covered not by reporters, but by letters, addressed either to the printer or the publisher, or to leading figures in public life. Many of these letters and essays often saw the light of day in the columns of newspapers, but seldom if ever in great reporting.

Today this modernity is more than compensated by the richness of other sources, and particularly of the correspondence of that group we call The Founders. It was an age of great letter-writing—the greatest in American history (and probably in English as well), an age when letter-writing was not so much an art as a second nature. The astonishing thing is not only that men like Washington and Franklin, Hamilton and Jefferson, Adams and Jay wrote so well but that they found time to write so much to write. It is at once an enlightening and a sobering thought that the writings of this single generation of the Fathers outweigh, qualitatively, and almost quantitatively, the writings of almost leading public men of American history in the century and a half since their day.

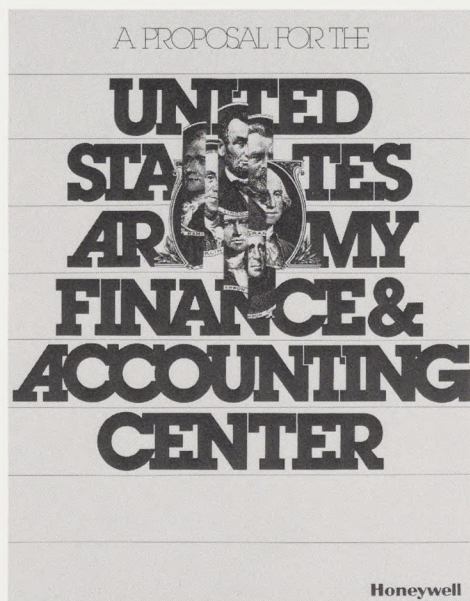
These letters bristled on every page the impact of strong personalities, they are the letters of men who were ardent, opinionated, obstinate, brave, imaginative, and eloquent, who were untroubled by doubts and misgivings, who were sure of themselves and of the cause for which they fought. They could be so honestly discontent. "A certain Great Man is most distressing obstinate," wrote General Charles Lee of Washington. A Congressman could give even a Gen-





## Books

ad Darwin Smith  
de Tim Kenney  
ar Tim Kenney  
cl Honeywell Information Systems  
ex Honeywell Information Systems



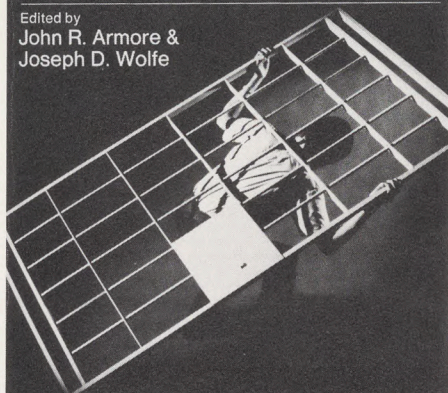


ad Bernard B. Sanders  
 de David M. Seager  
 ar David M. Seager  
 ph Adams Studio  
 cl National Alliance of Businessmen  
 ex Sanders & Noe, Incorporated

# DICTIONARY OF DESPERATION

The language of prisoners tells all about today. But, for tomorrow, words — and people — fail them.

Edited by  
 John R. Armore &  
 Joseph D. Wolfe



National  
 Alliance of Businessmen

Ex-offender  
 Employment Program

Banged-out

<b>Banged-out</b>	Exhausted.
<b>Batman</b>	Rain slicker made of black rubber.
<b>B and E man</b>	One who specializes in breaking and entering.
<b>Beat</b>	One who has been robbed. As a verb, to rob.
<b>Beating bricks</b>	Leaving; departing.
<b>Beef</b>	Fight; argument; sentence.
<b>Big house</b>	A large state or federal prison or penitentiary.
<b>Big top</b>	Large penitentiary.
<b>Bird</b>	Automobile (see "wheels").
<b>Biscuit</b>	Black inmate, to whites.
<b>Bit</b>	Prison sentence.
<b>Bitch</b>	Complaint; problem; prostitute.
<b>Bitch boy</b>	Effeminate homosexual male.
<b>Black beauty</b>	A diet pill, black in color, used to achieve a temporary drug high.
<b>Blade</b>	Knife.
<b>Blanket party</b>	Severe beating (usually given to an informer) by more than one individual. (Term comes from placing a blanket over victim's head so he cannot move or identify his assailants.)
<b>Blinking</b>	Missing the action or excitement.

20

Blow

<b>Blow</b>	A "line" of cocaine, or a dose. (Cocaine users usually lay out the dosage in a straight line. They then roll up a dollar bill, and snort the "line" of cocaine through the bill.) Also, to verbally reprimand one.
<b>Blow away</b>	To kill a person. Also used as the past tense, to have been killed. More often, means that an individual is incoherent as a result of taking drugs.
<b>Blue room</b>	A room used for solitary confinement. Also, known as "the hole," such rooms in many institutions have no furniture or bedding, not even a toilet.
<b>Bombed-out</b>	Tired.
<b>Booster</b>	An act of stealing, usually shoplifting.
<b>Box</b>	Carton of cigarettes; solitary confinement.
<b>Boxman</b>	Safecracker.
<b>Brando</b>	Anybody displaying a coolness similar to Marlon Brando's screen personality.
<b>Bread</b>	Money or other currency (See "white money").
<b>Bricks</b>	Outside world; society.
<b>Bring up</b>	Make someone aware.
<b>Brogans</b>	Institutional steel toe shoes.
<b>Broom</b>	To run; leave, get away.
<b>Brougham</b>	The best.

21



ad John Michael  
de John Michael  
cl March, William & Company  
ex Acorn Press

THE CAPTIVITY  
OF  
ISAAC HOLLISTER



A BRIEF NARRATION, &c.

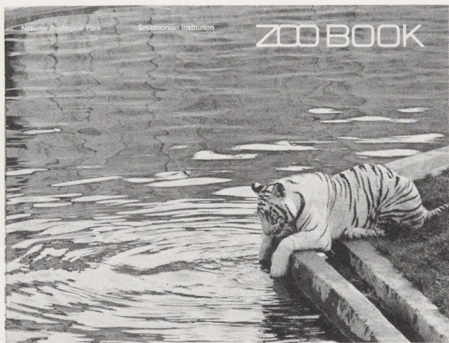
On the 15th of October, 1763, as I was at work with my father, on the banks of the Susquehannah the Indians, to the number of 135, came upon us and killed my father on the spot. My brother Timothy, who was at work about half a mile distant, underwent the same fate; as did likewise 14 or 15 others, who were at work in different places.

The Indians, after they had burnt and destroyed all they could march off, and carried me up the Susquehannah River 150 miles to a town called by them Wethououungque; and when we had arrived there, they tied me with a rope about my neck, and an Indian was ordered to lead me, while others beat me with their fists. This they continued to do until I ran about a quarter of a mile. When I arrived at one of their huts, they tied me to one of the spars of the hut, where I remained all that night. The next day they let me loose, but would not let me go out of their sight.

Here I tarried about three months, in which time I underwent many hardships, and had liked to have famished with hunger and cold, having nothing to cover me but an old coat and an old blanket, which was almost worn out. My employment was to fetch wood every day upon my back half a mile, which made me almost weary of my life. At this place was brought a young Dutchman, who was taken at the same time and place that I was; and when we had convenient opportunity, we laid our heads together to contrive an escape; to this end we



ad Robert E. Mulcahy  
de Robert E. Mulcahy  
ph Jan Skrentny/Jordan Ross/Max  
Hirshfeld, Pat Vosburg  
cl Dr. T.H. Reed, National Zoo  
ex Robert E. Mulcahy, National Zoo



## THE PANDA STORY

Hsing-Hsing and Ling-Ling, the Zoo's male and female giant pandas, came to the United States in 1972 as a gift from the people of The People's Republic of China. Twenty years had elapsed since these black and white favorites had been seen in the Western Hemisphere, although their closest relatives, the lesser pandas, had already become known to them visitors here.

Ling-Ling was 18 months old and Hsing-Hsing was 10 months old when they made their 11,800-mile journey to Washington aboard an Air Force cargo plane. Their arrival on a dreizzly April dawn was an exciting international milestone which sparked the curiosity of millions of people. Weeks before, the Zoo's curators, keepers, researchers, and veterinarians were planning a comfortable, permanent home for these rare and special animals.

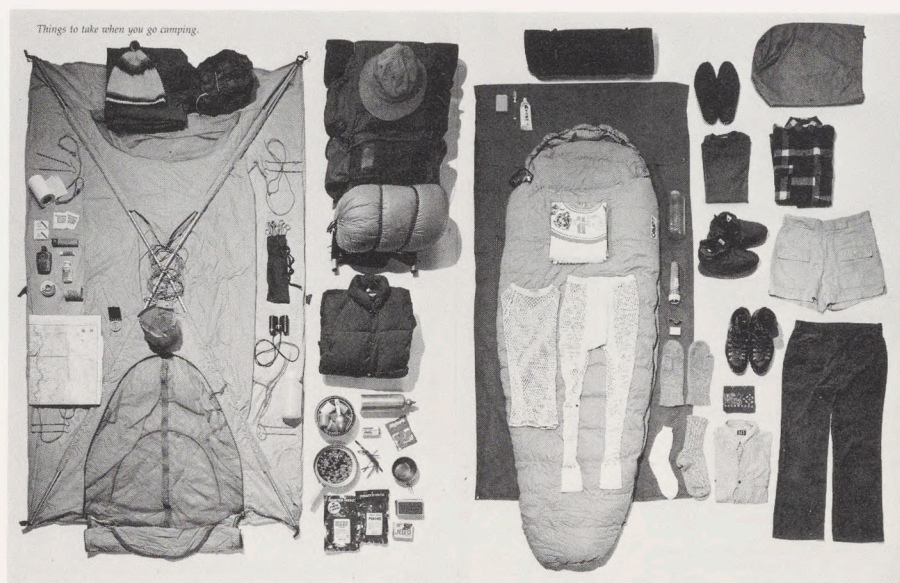
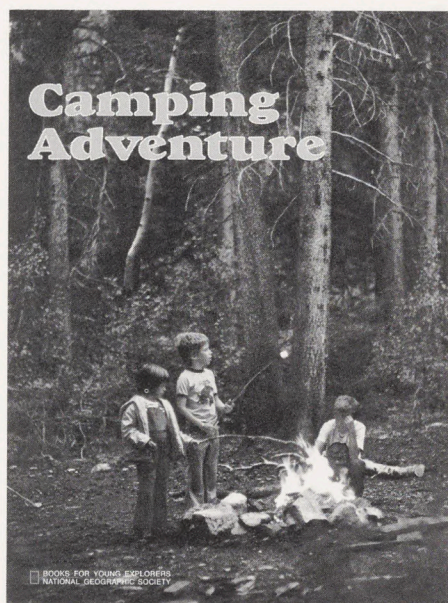
The house that awaited them was carefully redesigned using knowledge of the pandas' needs both in the wild and in captivity. The inside enclosure is kept at a constant 65 degrees, much cooler than the public viewing area, because the natural setting to which the pandas are accustomed is the rhododendron-umbelliferous forests of the Chinese Himalayan Mountains. Sleeping dens built between the enclosures provide the pandas complete privacy during resting times.

The yards are a playground for the pandas year-round. As long as the temperature stays below 70 degrees, the pandas seem comfortable outside, but once it becomes warmer, they are let back indoors. In summer, their outdoor activity occurs usually between 8 a.m. and 9 a.m.



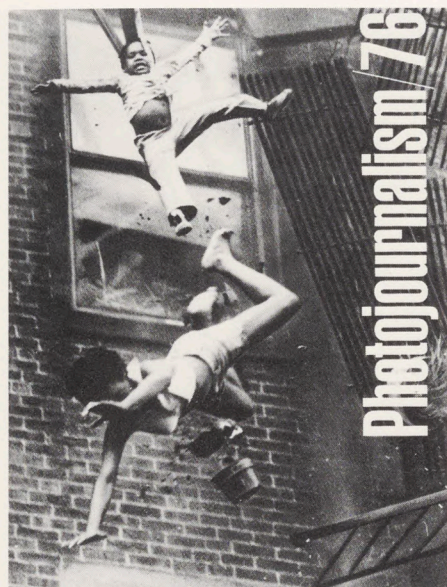


ad Josephine Bob  
de Josephine Bob  
pe David R. Bridge  
ph Steve Raymer  
pu National Geographic Society  
ex National Geographic Society

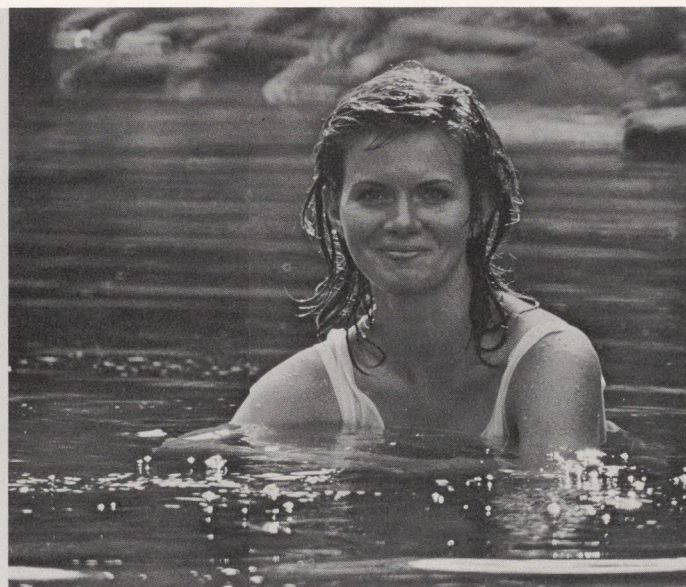




ad W.E. Garrett  
 de Howard E. Paine  
 cl National Press Photographers Association  
 ex National Press Photographers Association



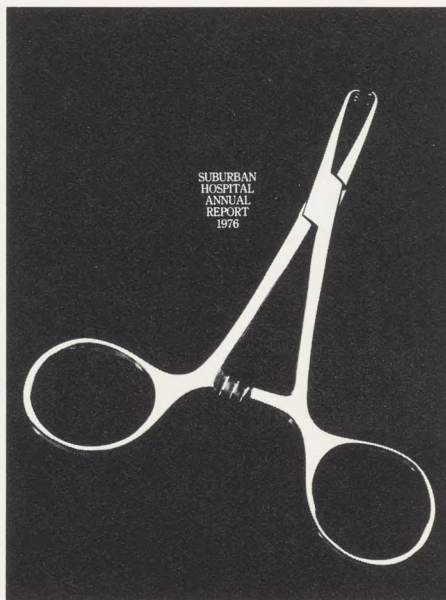
Woodworker Terry Dawson  
 coasts off in her family's swim-  
 ming hole near Mansfield, Ark.  
 Arkansas, in the Ozarks. She  
 learned to carry from her father,  
 creating such delicate pieces  
 from broken wood as the ones  
 in his studio, and off-road  
 rafting below. "Daddy says  
 the worker uses hands," Terry  
 adds. "The craftsman uses  
 hands and head. But the artist  
 uses hands, head, and heart."





## Annual Report Covers

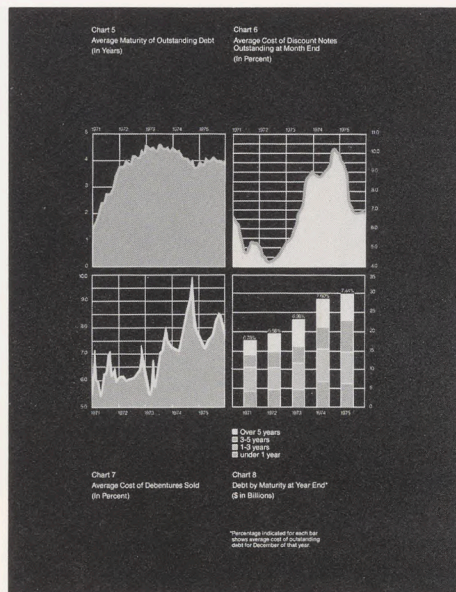
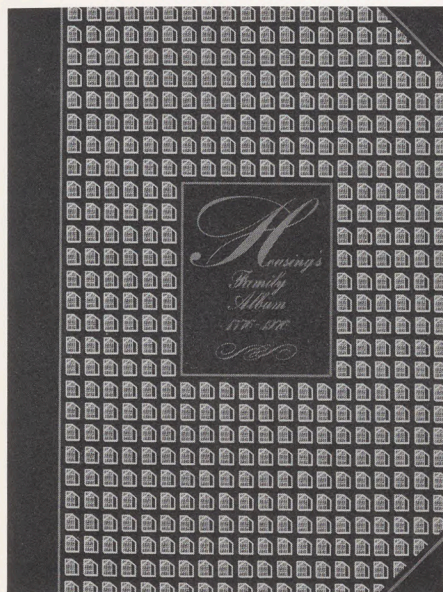
ad Leo Mullen  
de Leo Mullen  
ph Peter Garfield  
cl Suburban Hospital  
ex Walczy/Brown & Company





## Annual Report Complete Unit

ad Donald H. Sparkman, Jr.  
de Donald H. Sparkman, Jr.  
ar Donald H. Sparkman, Jr.  
ph Chris Kuhn  
cl Federal National Mortgage Association  
ex Sparkman & Bartholomew Associates,  
Incorporated



renewing of the portfolio is necessary before firm conclusions can be drawn about expected future levels.

The composition of the portfolio at the end of each of the past five years is shown in Chart 8 on page 16.

### Debt Management

The net additions to the corporation's mortgage and loan portfolio are financed largely with borrowed funds. The corporation's outstanding debt increased to \$30.8 billion at year end 1975 from \$28.2 billion at the end of 1974 and \$23.0 billion at the end of 1973.

The average cost of outstanding debt in December of 1975 was 7.44 percent as compared to 7.66 percent in December of 1974 and 6.95 percent in December of 1973. The average maturity of outstanding debt was 3.1 years at the end of 1975, 3 years 11 months at the end of 1974 and 4 years 11 months at the end of 1973. The average maturity of outstanding debt for the past five years is shown in Chart 5 on page 20.

As has been the practice in recent years, no interest rate have come down, the major portion of maturing short-term discount notes have been paid down by the issuance of longer term debt instruments. This gives the corporation greater protection from the impact of wide swings in interest rates.

At the end of 1975, the short-term discount notes outstanding totaled \$2.2 billion. They had an average cost of 6.87 percent and an average maturity of 85 days. This contrasts with \$3.5 billion in notes outstanding at the end of 1974 with an average cost of 10.46 percent and an average maturity of 112 days. At the end of 1973, \$2.2 billion in short-term discount notes was outstanding with an average cost of 9.95 percent and an average maturity of 146 days.

The total sales of discount notes during 1975 were \$3.5 billion at an average cost of 6.88 percent. This

compares with 1974 sales of \$6.4 billion at an average cost of 9.07 percent and 1973 sales of \$4.1 billion at an average cost of 7.13 percent. The average cost of discount notes outstanding at month end for the past five years is shown in Chart 6 on page 20.

There was also a reduction in the cost of new issues of longer term obligations in 1975, but it was not as great as the reduction in short-term rates. The longer term obligations accounted for more of FNM's financing in 1975 than in 1974, even though mortgage purchases were lower. This larger volume of longer term financing, through the sale of debentures was due to the necessity of refunding maturing debentures in 1975 that in 1974 and, as noted above, to the reduction in the amount of short-term discount notes outstanding.

During 1975, \$6.8 billion in debentures was sold at an average cost of 7.85 percent and an average maturity of 5 years 2 months. This amount included \$3.7 billion in refund debentures maturing during the year at an average cost of 6.85 percent.

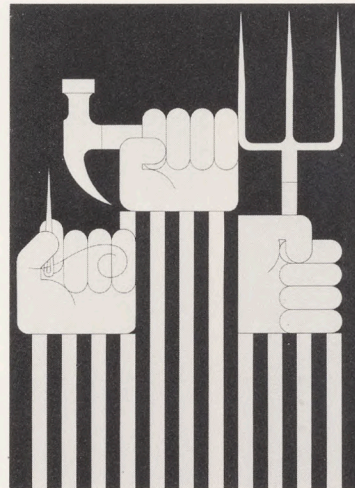
In 1974, debenture sales totaled \$6.6 billion at an average cost of 6.54 percent and an average maturity of 4 years 6 months. This included \$2.8 billion for refunding maturing issues at an average cost of 6.46 percent. For 1973, debenture sales were \$6.3 billion at an average cost of 7.31 percent and an average maturity of 5 years 3 months. The amount included for refunding was \$3.6 billion at an average cost of 6.96 percent.

The average cost of debentures sold for the past five years and the maturity structure of outstanding debt at the end of these years is shown in Charts 7 and 8, respectively, on page 20.

There were seven debenture offerings in 1975 instead of the four that have been scheduled each year since 1972. The additional financing gave the corporation greater flexibility in timing its issues so as to achieve the longest possible maturity consistent with acceptable rates.



ad Bernard B. Sanders  
de David M. Seager  
ar David M. Seager  
cl American Vocational Journal  
ex Sanders & Noe, Incorporated



## The Vocational Education Age Emerges, 1876-1926

Changes in the United States during the first half were so sweeping that the nation was not the same in 1926 as it was in 1876. The total population rose from about 38 million in 1876 to slightly more than 60 million in 1926. The ratio between rural and urban population in 1876 was about 13 to 1. By 1926 this ratio had changed to 1 to 1. The westward movement during the century changed the land area of the nation from the original colonies to approximately the area we occupy today. By 1926 the Census Bureau could no longer define a frontier area. Immigrants, chiefly from Europe, came to the United States fast in the thousands, each year and by 1926 as hundreds of thousands. There were five immigrants from Asia in 1876, but nearly 22,000 in 1926.

All of these changes affected education, and the number of students in school grew greatly. Independent nations during the second 50 years provided the background for the emergence of the vocational education age. The Morrill Act of 1862 provided for vocational education at the college level at least that is the point of view of some vocational education historians. But there is little evidence that the fathers of the Morrill Act had clearly in mind what kind of institutions would emerge as a result of the Act. It was, however, a significant step in the development of vocational education. The Kinkaid Act of 1902 provided direct federal support related to the development of high schools. What was left were the various battles about classical education and practical education, and the place of each in the educational program of the nation. With more students going to school, the narrow curriculum of the

classical education proponents did not satisfy the expanded curriculum desired by the proponents of the practical curriculum. While the battle raged, each side seemed to be doing upon dislodging the other. What appeared to be most appropriate in many persons was a middle ground in education at the secondary school level where the classical and the practical each had a role to play in the total education of all youth.

So, beginning about the last quarter of the nineteenth century we find a significant build-up of interest in schools which would in effect open up and begin the vocational education age.

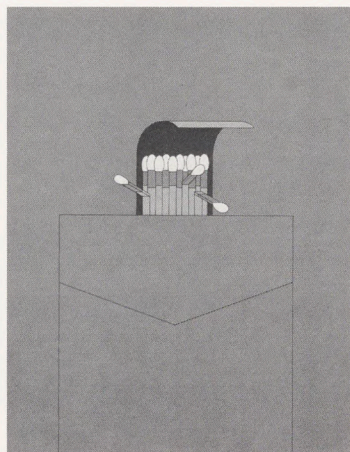






ad Jack Lefkowitz  
de Jack Lefkowitz  
ar Pamela Lefkowitz  
cl Industrial Launderer  
ex Jack Lefkowitz Incorporated

ad Terry Dale  
de Terry Dale  
ar Dick Bangham  
cl The Washingtonian  
ex The Washingtonian



Technique  
by Peter J. Smith  
Terry Dale Design  
© 1991 Terry Dale Inc., N.Y.

## The Proposed Apparel Flammability Standard And Its Potential Impact On The Industrial Launderer

Editor's Note: The following article, authored by Peter J. Smith, is reprinted by permission of the author. It is intended to provide information to the industrial laundry industry on the proposed flammability standard and its potential impact on the industrial launderer.

**An Historical Perspective**  
The first time that the flammability of clothing was a concern was in the early 1900s. At that time, the flammability of clothing was a concern because of the high incidence of fires in the home and in the workplace.

Today, the flammability of clothing is still a concern, but it is not as much of a concern as it was in the early 1900s. This is because of the advances in the flammability of clothing that have been made in the past few decades.

The proposed flammability standard is a new standard that will be implemented in the near future. It is a standard that will be implemented in the near future because it is a standard that will be implemented in the near future.

The proposed flammability standard is a new standard that will be implemented in the near future. It is a standard that will be implemented in the near future because it is a standard that will be implemented in the near future.

The proposed flammability standard is a new standard that will be implemented in the near future. It is a standard that will be implemented in the near future because it is a standard that will be implemented in the near future.

# The Paperwork Survival Guide

Don't Stop Working, They're Calling on You

## Paranoia Suite

Help yourself by understanding the paperwork that you are dealing with. This guide will help you to understand the paperwork that you are dealing with. It will help you to understand the paperwork that you are dealing with. It will help you to understand the paperwork that you are dealing with.

The Paperwork Survival Guide is a book that will help you to understand the paperwork that you are dealing with. It is a book that will help you to understand the paperwork that you are dealing with. It is a book that will help you to understand the paperwork that you are dealing with.

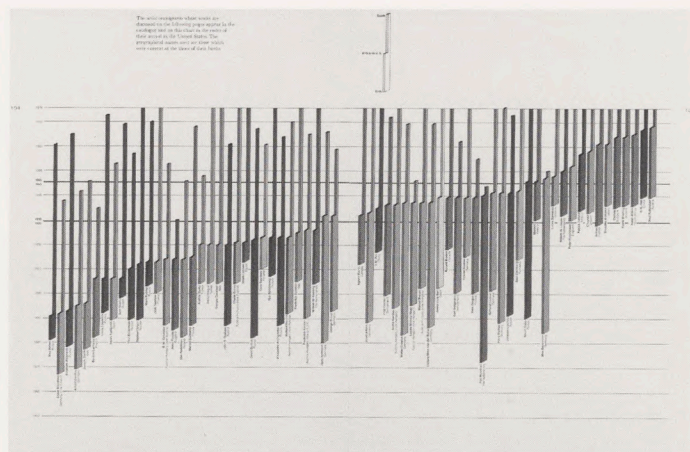
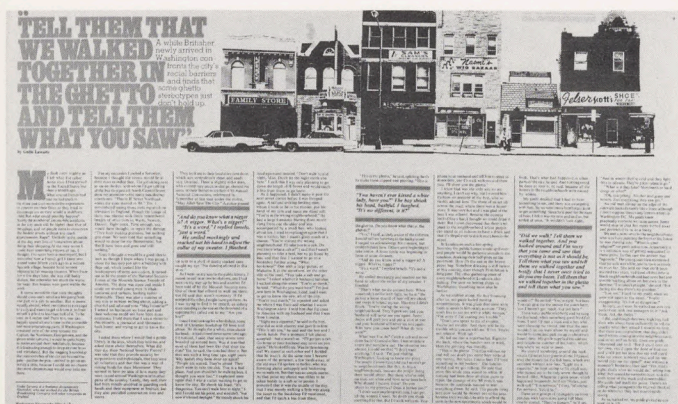
The Paperwork Survival Guide is a book that will help you to understand the paperwork that you are dealing with. It is a book that will help you to understand the paperwork that you are dealing with. It is a book that will help you to understand the paperwork that you are dealing with.

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de Robert Altemus  
ar Robert Altemus  
ph Michael McCarthy  
cl Washington Newsworks  
ex Altemus Studio

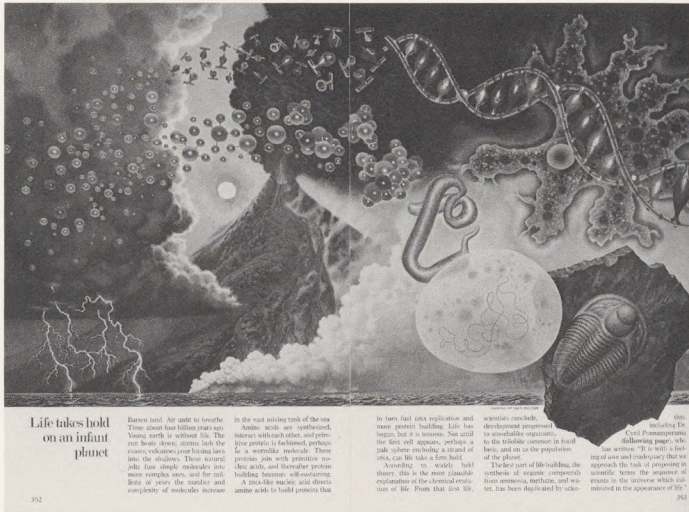
ad Robert R. Kircher  
de Barbara Lee  
ar Barbara Lee  
cl Hirshhorn Museum





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de Dorothy Fall  
ar Graphics Group  
cl America Illustrated Magazine  
ex U.S. Information Agency

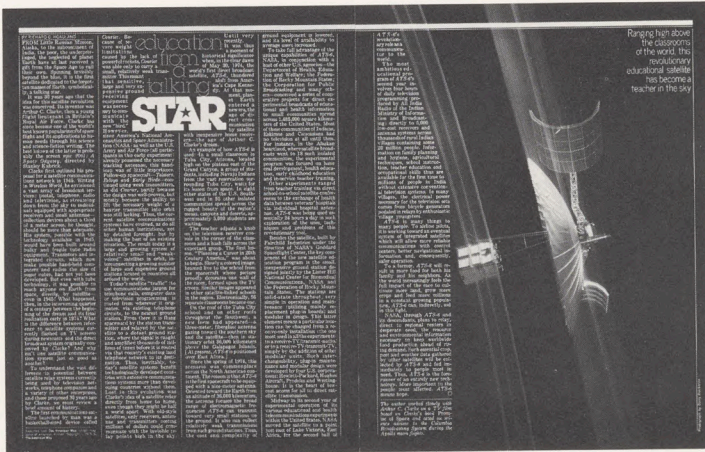
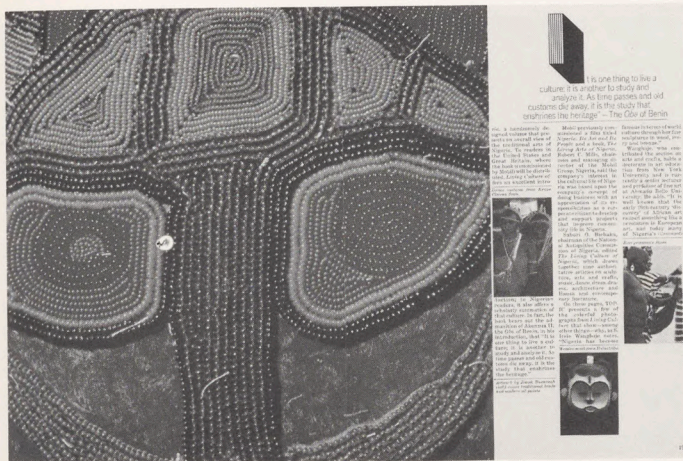
ad Howard E. Paine  
ar Davis Meltzer  
cl National Geographic Magazine  
ex National Geographic Magazine





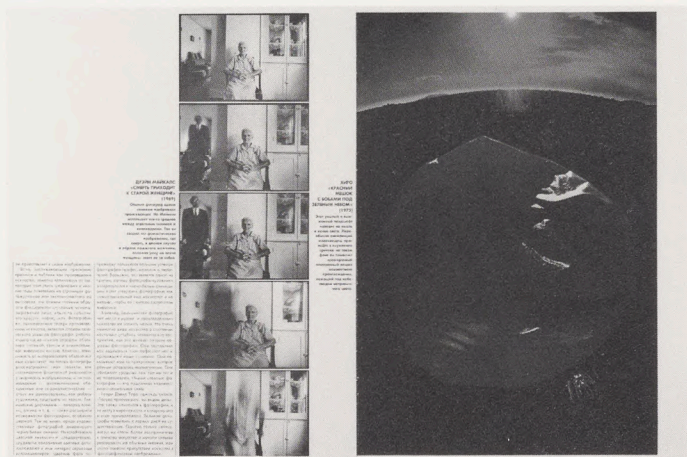
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de Thaddeus A. Miksinski, Jr.  
cl Topic Magazine  
ex United States Information Agency

ad Thaddeus A. Miksinski, Jr.  
de Thaddeus A. Miksinski, Jr.  
ph Barry Blackman  
cl Topic Magazine  
ex United States Information Agency

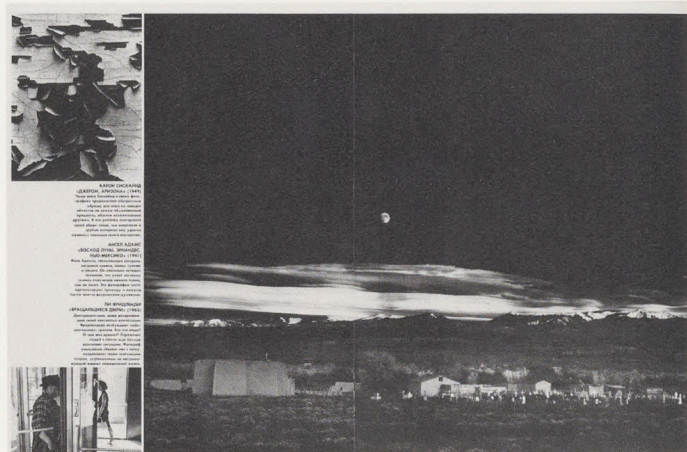




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de Dorothy Fall  
ph Duane Michaels, Hiro  
cl U.S. Information Agency  
ex America Illustrated



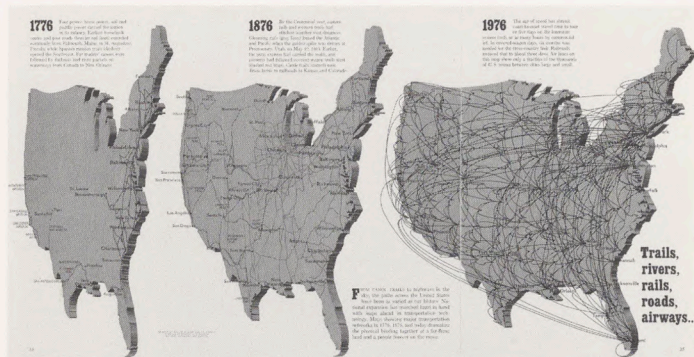
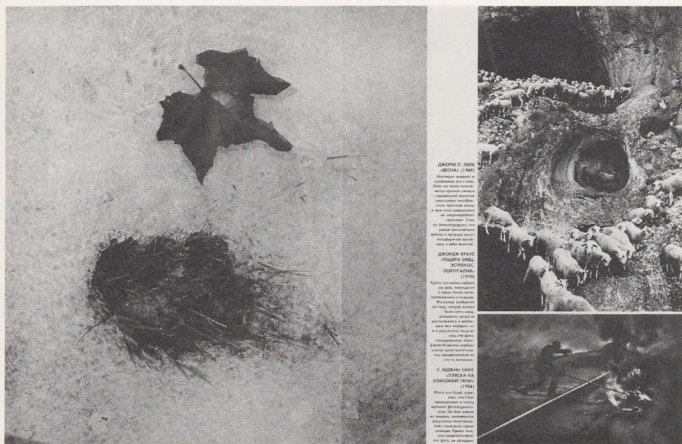
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Lee Freidlander  
cl U.S. Information Agency  
ex America Illustrated





ad David Moore  
de Dorothy Fall  
ph Jerry L. Lake, George Krause,  
W. Eugene Smith  
cl U.S. Information Agency  
ex America Illustrated

ad William N. Palmstrom  
ar William H. Bond and  
Leo Zebarth  
cl National Geographic Magazine  
ex National Geographic Magazine



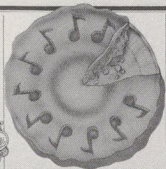


ad Robert Altemus  
de Robert Altemus  
ar Robert Altemus  
ar Dick Bangham  
cl Washington Newsworks  
ex Altemus Studio

ad Robert Altemus  
de Robert Altemus  
ar Robert Altemus  
cl Washington Newsworks  
ex Altemus Studio

## 8 DAYS A WEEK

### 23 Friday



**Advance Notice**  
The Washington Redskins will play their home game against the New York Giants on Friday, September 12, at 8:00 p.m. at RFK Stadium. Tickets are available at the stadium and through the Redskins Ticket Office.

### 24 Saturday

**Hot Stuff**  
The Washington Redskins will play their home game against the New York Giants on Saturday, September 13, at 1:00 p.m. at RFK Stadium. Tickets are available at the stadium and through the Redskins Ticket Office.

### 25 Sunday

**Kids Weekend**  
The Washington Redskins will play their home game against the New York Giants on Sunday, September 14, at 1:00 p.m. at RFK Stadium. Tickets are available at the stadium and through the Redskins Ticket Office.

### 26 Monday

**Hot Stuff**  
The Washington Redskins will play their home game against the New York Giants on Monday, September 15, at 8:00 p.m. at RFK Stadium. Tickets are available at the stadium and through the Redskins Ticket Office.

### 27 Tuesday

**Hot Stuff**  
The Washington Redskins will play their home game against the New York Giants on Tuesday, September 16, at 8:00 p.m. at RFK Stadium. Tickets are available at the stadium and through the Redskins Ticket Office.

### 28 Wednesday

**Hot Stuff**  
The Washington Redskins will play their home game against the New York Giants on Wednesday, September 17, at 8:00 p.m. at RFK Stadium. Tickets are available at the stadium and through the Redskins Ticket Office.

### 29 Thursday


**Hot Stuff**  
The Washington Redskins will play their home game against the New York Giants on Thursday, September 18, at 8:00 p.m. at RFK Stadium. Tickets are available at the stadium and through the Redskins Ticket Office.

### 30 Friday

**Hot Stuff**  
The Washington Redskins will play their home game against the New York Giants on Friday, September 19, at 8:00 p.m. at RFK Stadium. Tickets are available at the stadium and through the Redskins Ticket Office.

## 8 DAYS A WEEK

### 1 Thursday



**Hot Stuff**  
The Washington Redskins will play their home game against the New York Giants on Thursday, September 10, at 8:00 p.m. at RFK Stadium. Tickets are available at the stadium and through the Redskins Ticket Office.

### 2 Friday

**Hot Stuff**  
The Washington Redskins will play their home game against the New York Giants on Friday, September 11, at 8:00 p.m. at RFK Stadium. Tickets are available at the stadium and through the Redskins Ticket Office.

### 3 Saturday

**Hot Stuff**  
The Washington Redskins will play their home game against the New York Giants on Saturday, September 12, at 1:00 p.m. at RFK Stadium. Tickets are available at the stadium and through the Redskins Ticket Office.

### 4 Sunday

**Hot Stuff**  
The Washington Redskins will play their home game against the New York Giants on Sunday, September 13, at 1:00 p.m. at RFK Stadium. Tickets are available at the stadium and through the Redskins Ticket Office.

### 5 Monday

**Hot Stuff**  
The Washington Redskins will play their home game against the New York Giants on Monday, September 14, at 8:00 p.m. at RFK Stadium. Tickets are available at the stadium and through the Redskins Ticket Office.

### 6 Tuesday

**Hot Stuff**  
The Washington Redskins will play their home game against the New York Giants on Tuesday, September 15, at 8:00 p.m. at RFK Stadium. Tickets are available at the stadium and through the Redskins Ticket Office.

### 7 Wednesday

**Hot Stuff**  
The Washington Redskins will play their home game against the New York Giants on Wednesday, September 16, at 8:00 p.m. at RFK Stadium. Tickets are available at the stadium and through the Redskins Ticket Office.

### 8 Thursday


**Hot Stuff**  
The Washington Redskins will play their home game against the New York Giants on Thursday, September 17, at 8:00 p.m. at RFK Stadium. Tickets are available at the stadium and through the Redskins Ticket Office.



ad Robert Altemus  
 de Robert Altemus  
 ar Robert Altemus  
 cl Washington Newsworks  
 ex Altemus Studio

## 8 DAYS A WEEK

**19 Minutes**



The image shows a person in a dynamic pose, possibly a dancer or athlete, with arms raised and legs in motion. The person is wearing a dark top and light-colored bottoms.

**20 Minutes**

The image shows a person in a dynamic pose, possibly a dancer or athlete, with arms raised and legs in motion. The person is wearing a dark top and light-colored bottoms.

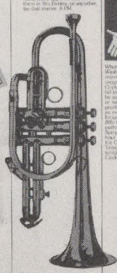
**21 Minutes**

The image shows a person in a dynamic pose, possibly a dancer or athlete, with arms raised and legs in motion. The person is wearing a dark top and light-colored bottoms.

**22 Minutes**


The image shows a person in a dynamic pose, possibly a dancer or athlete, with arms raised and legs in motion. The person is wearing a dark top and light-colored bottoms.

**23 Minutes**




The image shows a trumpet, a brass instrument with a long, coiled tube and a flared bell. It has three valves and a mouthpiece.

**24 Minutes**



The image shows a portrait of a man with a beard and mustache, wearing a dark suit and a white shirt. He is looking directly at the camera.

**25 Minutes**



The image shows a portrait of a man with a beard and mustache, wearing a dark suit and a white shirt. He is looking directly at the camera.

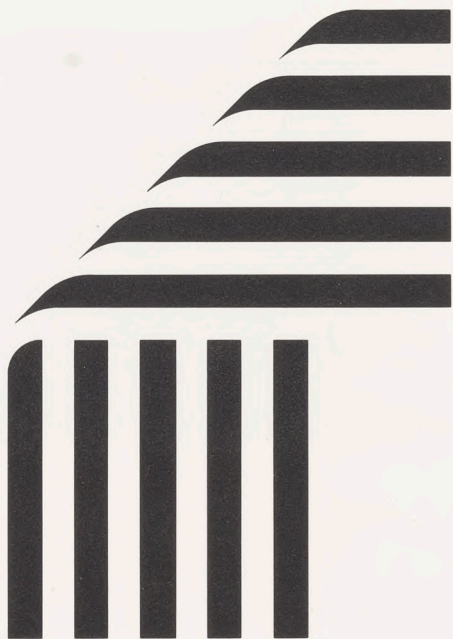
**26 Minutes**

The image shows a person in a dynamic pose, possibly a dancer or athlete, with arms raised and legs in motion. The person is wearing a dark top and light-colored bottoms.



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de Marion Young Seay  
ar Marion Young Seay  
cl Response International  
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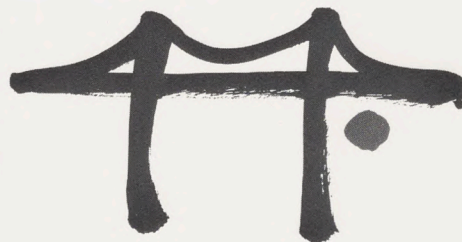
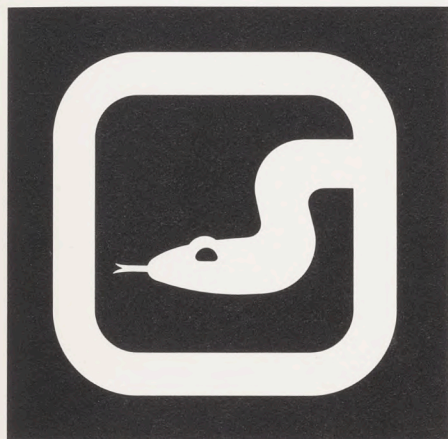
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ar David M. Seager  
cl National Fire & Burglar Alarm  
Association  
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de Lance Wyman/Bill Cannan/Wyman &  
Cannan Company  
cl Dr. T.H. Reed, National Zoological Park,  
Smithsonian Institution  
ex Robert E. Mulcahy

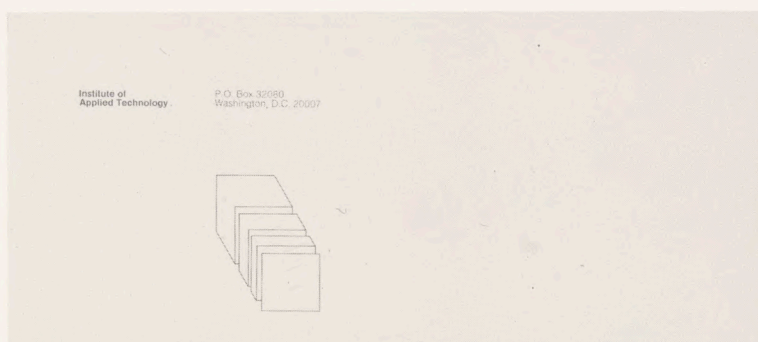
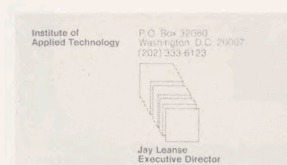
ad Phil Jordan  
de Phil Jordan  
cl National Council of Architectural  
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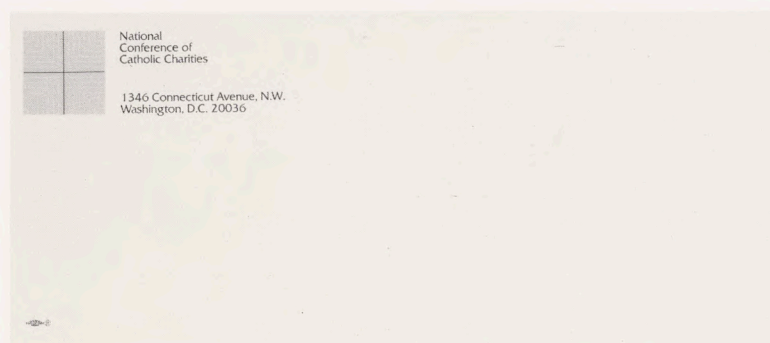
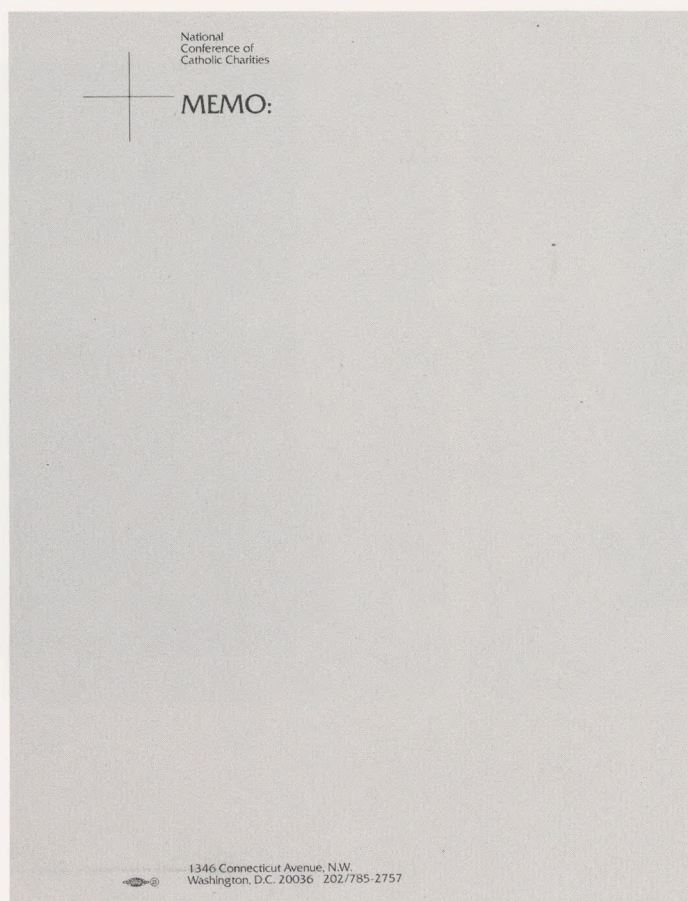
## Stationery

ad Sheila Freeman  
de Sheila Freeman  
ar Sheila Freeman  
cl Institute of Applied Technology  
ex Sheila Freeman/Graphic Design





ad Peter Masters  
de Anne Masters  
ar Betty Scherini  
cl National Conference of Catholic  
Charities  
ex Peter Masters

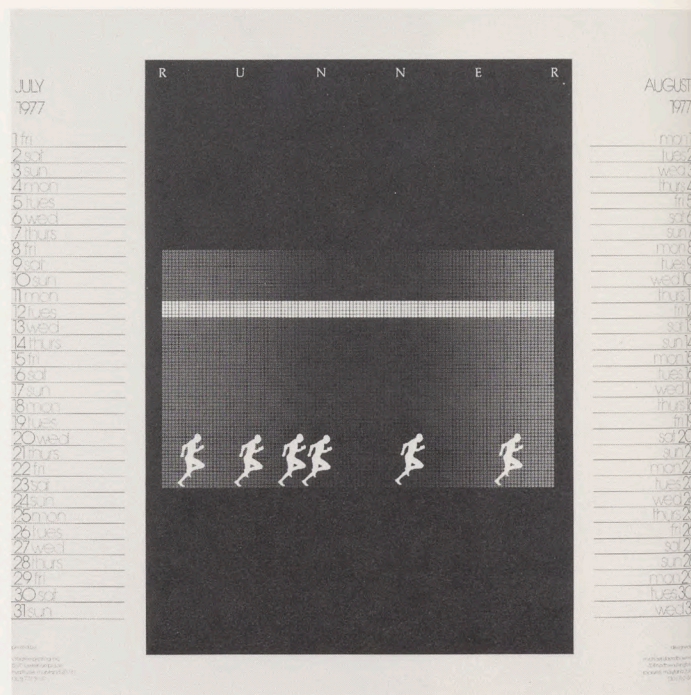




## Announcements

ad Donald S. Komai  
 de Donald S. Komai  
 ar Michael D. Brown, Helen D.B. Vickers  
 cl Creative Printing Incorporated  
 ex Michael D. Brown, Incorporated

ad Donald S. Komai  
 de Donald S. Komai  
 ar Donald S. Komai, Helen D.B. Vickers  
 cl Creative Printing Incorporated  
 ex Michael D. Brown, Incorporated





ad Donald S. Komai  
 de Donald S. Komai  
 ar Michael D. Brown, Helen D.B. Vickers  
 cl Creative Printing Incorporated  
 ex Michael D. Brown, Incorporated

ad Eddie Byrd  
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 ar Eddie Byrd  
 cl Stephenson, Incorporated  
 ex Stephenson, Incorporated

AUGUST 1977

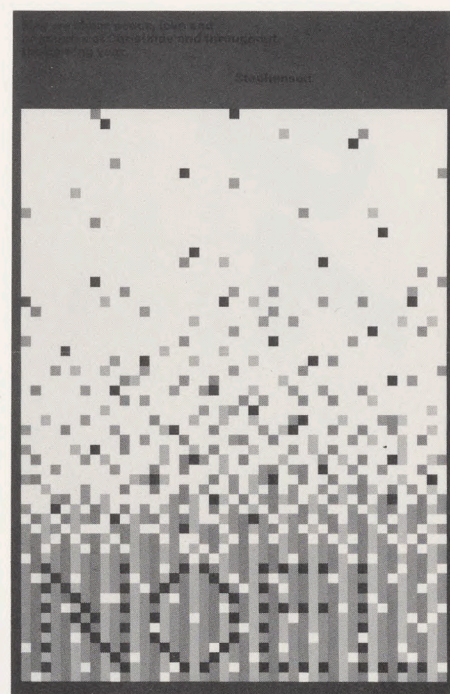
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JUNE 1977

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 thu 30





## Folders and Broadsides

ad Jim Hellmuth  
de Jim Hellmuth  
ar Jim Hellmuth  
cl Phils Photo  
ex Phils Photo



This time it's forever. Or for at least six years, says the lease. Behind the delly and next door to the cleaners is no more. We're putting down roots.

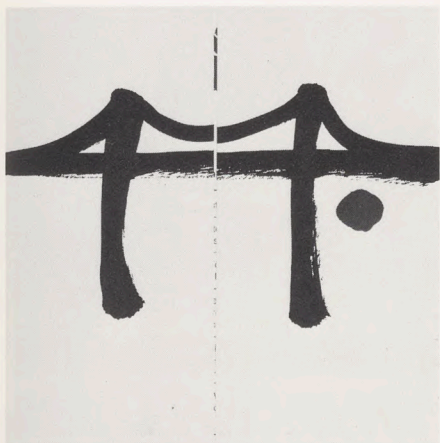
And in a very up-and-up neighborhood. Beginning February 7th, Phils Photo will be planted at 2321 Wisconsin Ave. (20012). The telephone remains 293-2214.

We've got 3 times as much space, and 9 bars we can walk to. And lots of parking room and big windows that look out on the V.P. of the U.S.s backyard.

Only one small thorn in all the nice roses. In a neighborhood like this, it's going to be very hard to hang on to our characteristic humility.



ad Phil Jordan  
de Phil Jordan  
ar Phil Jordan  
cl National Council of Architectural  
Registration Boards  
ex Beveridge and Associates Incorporated

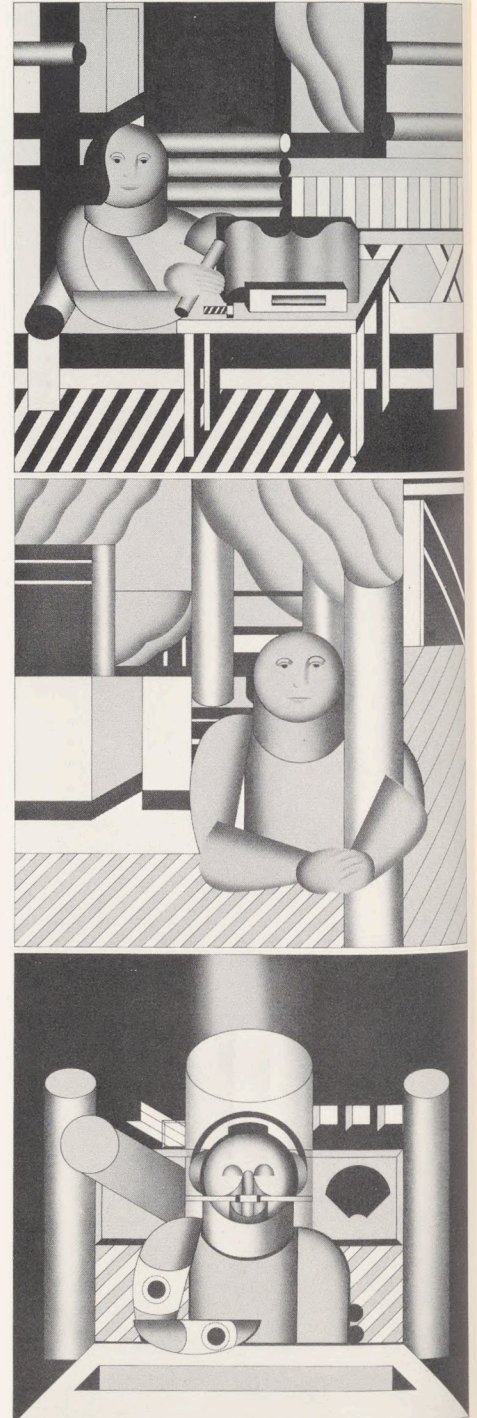
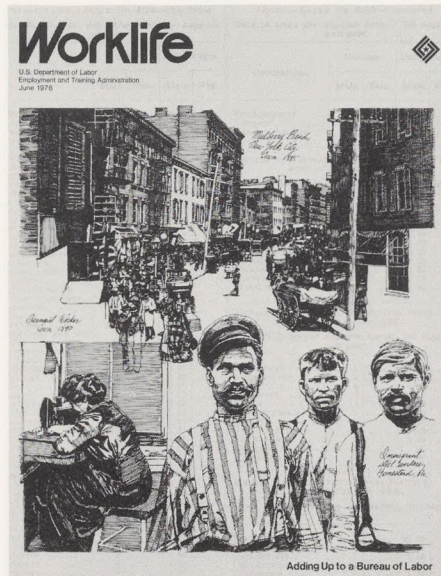




## Illustration

ad Richard Townsend  
de Richard Townsend  
ar Richard Townsend  
cl Employment & Training Administration  
Labor Department  
ex United States Department of Labor

ad Deirdre Jepsen  
de Deirdre Jepsen  
ar Anthony C. Violanti  
cl AT & T Long Lines  
ex AT & T Long Lines

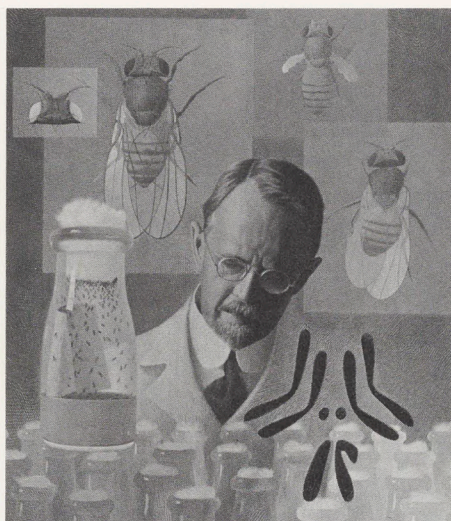




ad Andrew Poggenpohl  
ar Noel Sickles  
cl National Geographic Magazine  
ex National Geographic Magazine



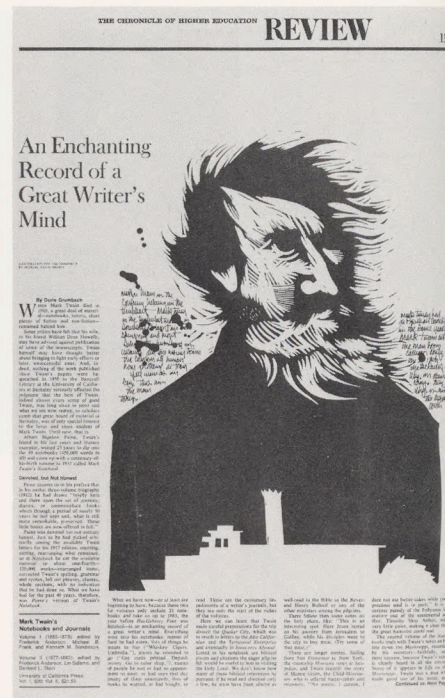
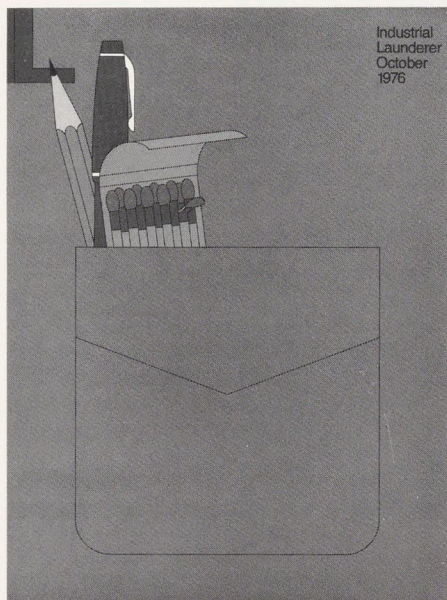
ad Andrew Poggenpohl  
ar Ned M. Seidler  
cl National Geographic Magazine  
ex National Geographic Magazine





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ad David Hausman
de David Hausman
ar Michael David Brown
cl National Endowment for the Arts
ex Michael David Brown, Incorporated
```

ad	Ted Weidlein
de	Ted Weidlein
ar	Michael David Brown
cl	The Chronicle of Higher Education
ex	Michael David Brown, Incorporated

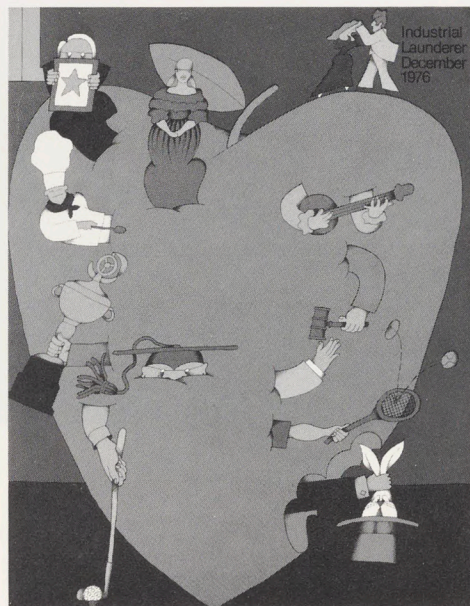
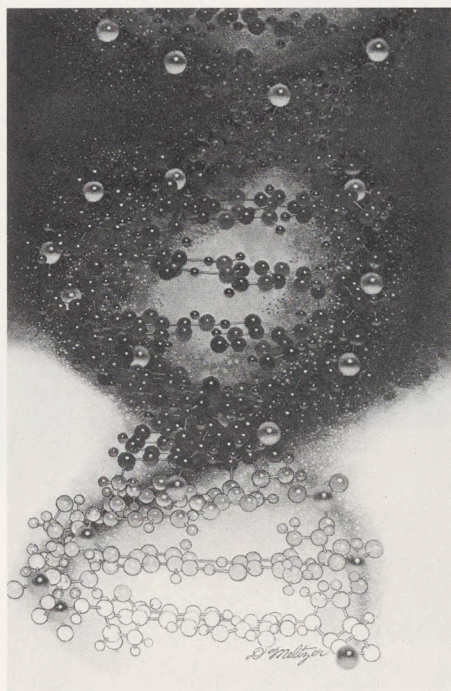




ad Delmar Lipp  
de Delmar Lipp  
ar Salvador Bru  
cl The National Observer  
ex Bru Associates

ad Howard E. Paine  
ar Davis Meltzer  
cl National Geographic Magazine  
ex National Geographic Magazine

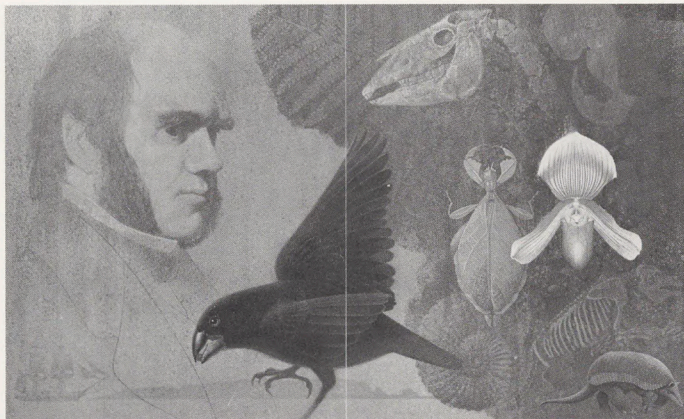
ad Jack Lefkowitz  
de Jack and Pam Lefkowitz  
ar Jack and Pam Lefkowitz  
cl Industrial Launderer  
ex Jack Lefkowitz Incorporated





ad Andrew Poggenpohl  
ar Ned M. Seidler  
cl National Geographic Magazine  
ex National Geographic Magazine

ad Phil Jordan  
ar Heinz Klinkon  
cl The Construction Specifications Institute,  
Incorporated  
ex Beveridge and Associates Incorporated



## ROOF DRAINAGE SYSTEMS DESIGN

AND SPECIFICATION CONSIDERATIONS

Thomas H. Pickett, CEM

in the past it has been difficult for the building industry to agree on solutions to the drainage problem. Today the industry does agree, however, that correct water flow is the key to a roof.

For the building engineer, the drainage system is a complex of many parts. The drainage system is a complex of many parts. The drainage system is a complex of many parts. The drainage system is a complex of many parts.

A drainage system is a complex of many parts. The drainage system is a complex of many parts. The drainage system is a complex of many parts. The drainage system is a complex of many parts.

Proper roof drainage is essential to the proper functioning of a building. The drainage system is a complex of many parts. The drainage system is a complex of many parts.

1. Show the structural floor.

A. For single, unpenetrated roof decks this approach is sufficient. For multiple roof decks, showing the deck can sometimes prove helpful in determining the flow path.

B. The drainage system is a complex of many parts. The drainage system is a complex of many parts. The drainage system is a complex of many parts.

C. A drainage system is a complex of many parts. The drainage system is a complex of many parts. The drainage system is a complex of many parts.

2. Show the structural floor.

A. For single, unpenetrated roof decks this approach is sufficient. For multiple roof decks, showing the deck can sometimes prove helpful in determining the flow path.

B. The drainage system is a complex of many parts. The drainage system is a complex of many parts. The drainage system is a complex of many parts.

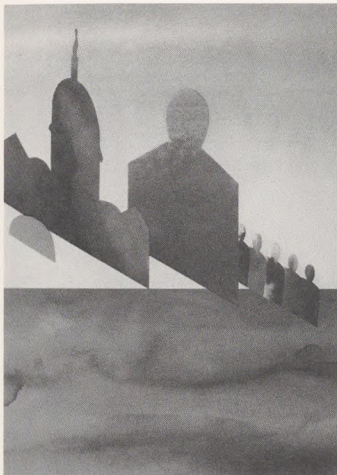
C. A drainage system is a complex of many parts. The drainage system is a complex of many parts. The drainage system is a complex of many parts.





ad Phil Jordan  
ar Dennis Pollard  
cl The Construction Specifications Institute,  
ex Incorporated  
Beveridge and Associates Incorporated

ad Jack Lefkowitz  
de Jack Lefkowitz  
ar Jack Lefkowitz  
cl Industrial Launderer  
ex Jack Lefkowitz Incorporated



## Consumer Advocacy and the Construction Industry

Ralph Nader

[illegible]

**Management**  
by Carter Henderson  
Co-Director  
Princeton Center for  
Alternative Futures, Inc.

## What The Future Holds For Small Business

Changes taking place now will make the world a very different place in which to do business. Here's a discussion of how the affects planning for small firms.

[illegible]



ad Charles O. Hyman  
de Charles O. Hyman  
ar Tony Chen  
cl National Geographic Society  
ex National Geographic Society

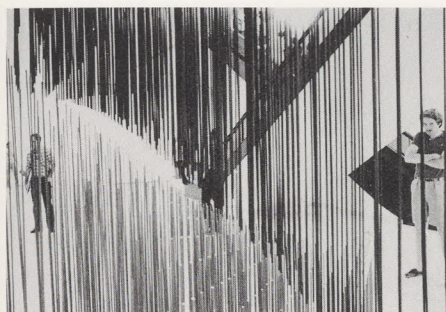
ad Bernard B. Sanders  
de David M. Seager  
ar David M. Seager  
cl Electric Contractor  
ex Sanders & Noe, Inc.





## Photography

ad John Lange  
de John Lange  
ph Darrell Acree  
cl Corporación Industrial Montana  
ex Darrell Acree





ad Charles O. Hyman  
de Connie Brown  
ph David Muench  
cl National Geographic Society  
ex National Geographic Society



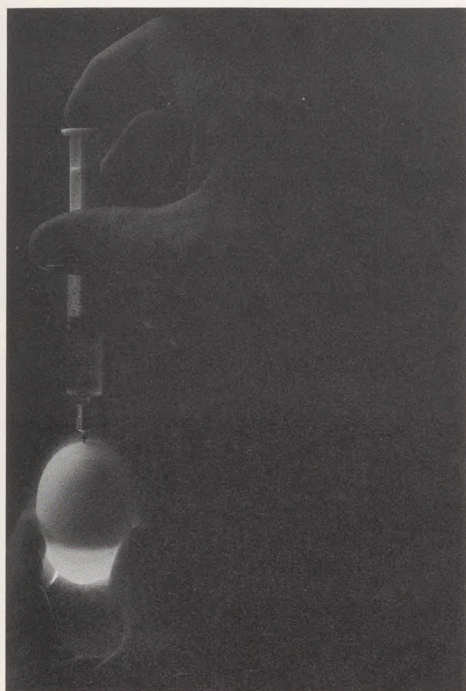
ad Charles O. Hyman  
de Connie Brown  
ph Ernest Braun  
cl National Geographic Society  
ex National Geographic Society





ad Ron Winteroud  
 de Elaine Hamilton  
 ph Mike Mitchell  
 cl Veterinary Resources Branch (D.R.S.)  
 ex National Institutes of Health  
 Medical Arts & Photograph Branch (D.R.S.)

ad Charles O. Hyman  
 de Connie Brown  
 ph David Cavagnaro  
 cl National Geographic Society  
 ex National Geographic Society



*We too are the children  
 of the glacier...  
 And when we find the first  
 wild flower in spring,  
 we sense that primal knocking—  
 somewhere we too survived  
 the glacial march.*

ROBERT B. HENRY



ad John Lange  
de John Lange  
ph Darrell Acree  
cl Corporación Industrial Montana  
ex Darrell Acree









## Exhibits

cat 20-D-1  
ad Robert E. Mulcahy  
de Robert E. Mulcahy/Elle Aliman/John Mueller  
cl Friends of National Zoo  
ex Robert E. Mulcahy







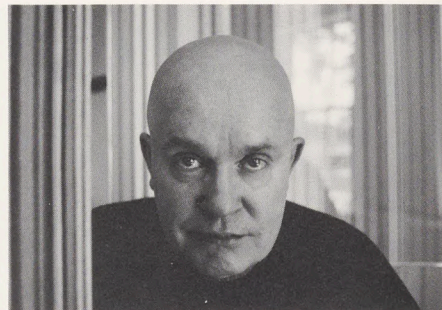


## Audio-Visual

ad George Titonis  
wr Ray Werner  
cl Production Company-Pytka Productions  
Union Trust Bank of Maryland  
ex Ketchum, MacLeod & Grove, Incorporated



ad Charles Dorian Walker  
de John Simmons  
ar The Arts in Washington  
ph Paul Lewis  
cl National Capitol Downtown Committee  
ex Dorian Walker Productions





ad Jill H. Krasner  
de Jill H. Krasner  
ar Reza Seyyedini  
Animation House:  
Dolphin, Incorporated  
cl WTTG Metromedia Television  
ex WTTG Metromedia Television





## Experimental

ad Valerie Smith  
de Valerie Smith  
ar Valerie Smith  
ph Valerie Smith  
cl Valerie Smith  
ex Valerie Smith



## Honorable Mention

ad Robin Bray  
de Robin Bray  
ar Robin Bray  
cl Robin Bray  
ex Robin Bray

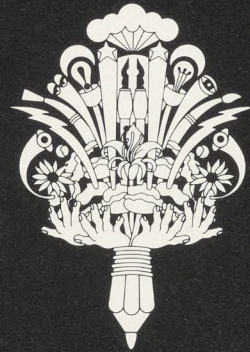


The Glebe House  
4527 North 17th Street

The Glebe built in 1775 was the clergymans home for the Fairfax Parish. The original structure burned down in 1808 but was later rebuilt by Walter Jones in 1820 using the remaining foundation and brickwork. It was later sold to General John Peter Van Ness on October, 9 1826. Van Ness who at one time was a mayor of Washington D.C. , died in 1846. Clark Mills a sculptor was the next resident of the home. The octagon was added on before the Civil War broke out. Caleb Cushing of Newburyport, Massachusetts bought the house in 1870 along with one hundred acres of surrounding land. The eagle on the roof was brought back from Spain as a gift from its people to Cushing who served as our ambassador from 1874 to 1877. Frank L. Ball a Virginia state senator bought the home in 1926. His wife still lives there.



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# *the economy run* 4000



## Announcing Typo Galley Print Service

We recently announced the acquisition of a Harris-Intertype Fototronic 4000. This machine, coupled with our DEC Computer and Key III Editing Terminals enables us to offer economies on galley typesetting jobs.

The most economical approach would be to have type set on paper directly in the machine; in addition to the paper from the machine we would supply Xerox proofs for file and reading purposes. This would only give you one reproduction copy unless you specifically requested more.

Almost as economical would be the setting of your type on film and supplying the desired number of Photo Repros.

The 4000 will set type from 5 pt. to 72 pt. directly from the machine without need of a blowup. It is much faster than most machines in other typographic plants.

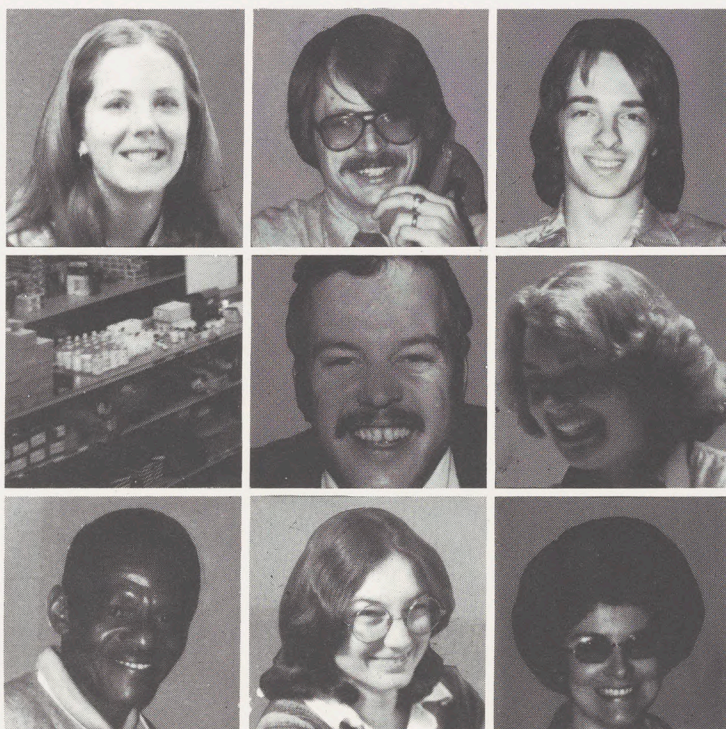
Quite frankly, the Typo Galley Print Service is designed to compete more favorably in an area where price has become a factor.

Typo still has a list of services and products larger than that of any typographer. We can do a complete job of lettering, typesetting, double burned halftones and ship negatives or prints to publication. We can set a headline or make a stat.

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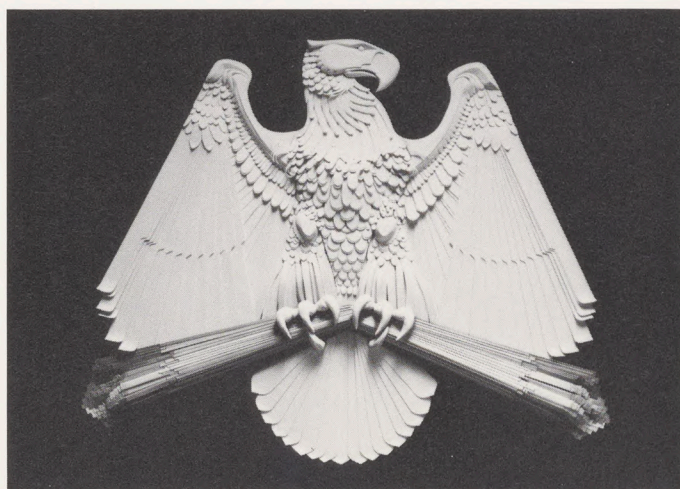
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*RRR* Yagi Link Double

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*ff Th* Knightsbridge  
*fr sp nt* Garamond Italic  
*Th QZ* Manuscript Capitals

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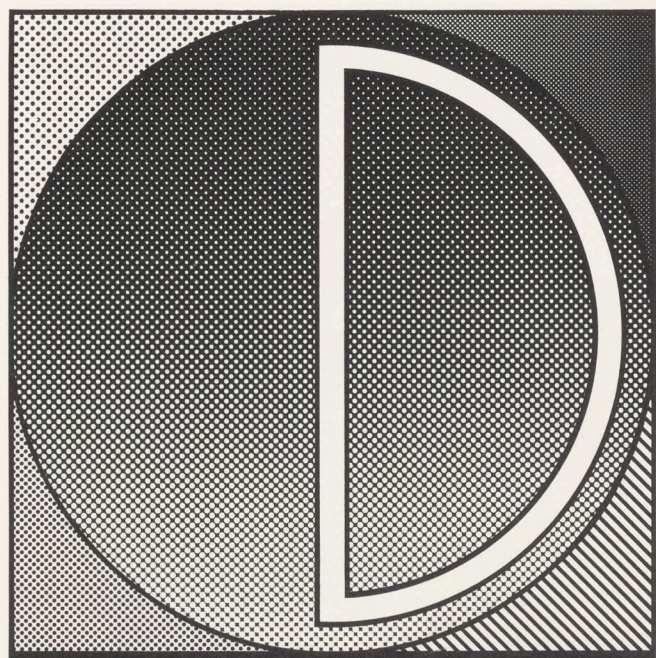




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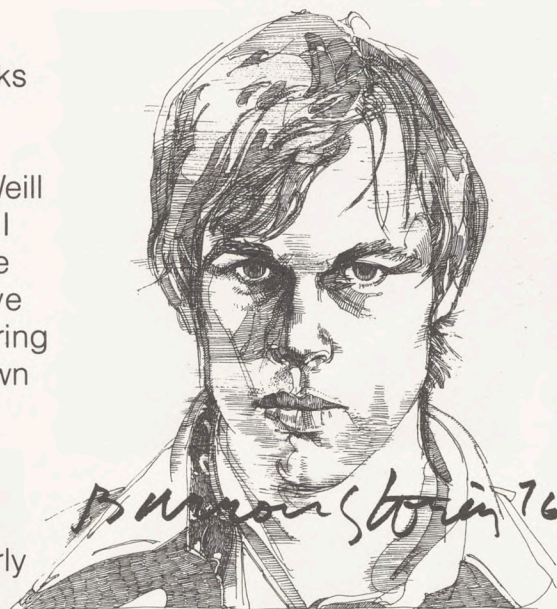
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Illustrator Barron Storey talks about his Mohawk Paper assignment: "I chose to illustrate the work of Kurt Weill because I love it, because I had a chance to meet Lotte Lenya, because the creative spirit of that period is inspiring and closely parallels my own artistic attitudes..."

Born in Dallas in 1940, Barron studied at the Art Center School in L.A. His portraiture appears regularly on the cover of *Time Magazine*; his illustrations in *Car & Driver*, *Flying*, on record albums, and on collateral material for national advertisers.

Barron's impression of composer Weill's operas looks like traditional etching,



although it's done with more modern tools. It's lithographed on Mohawk's Cortlea Text, a modern, yet traditional, genuinely felt-marked paper. The delicately textured background of Cortlea

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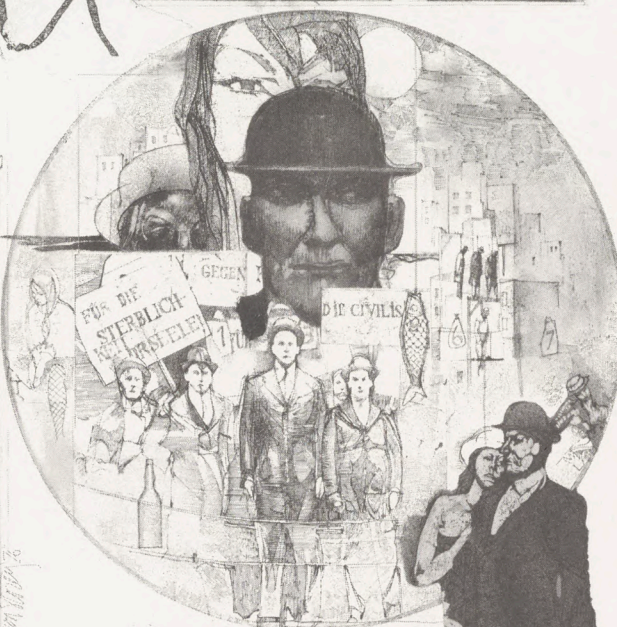
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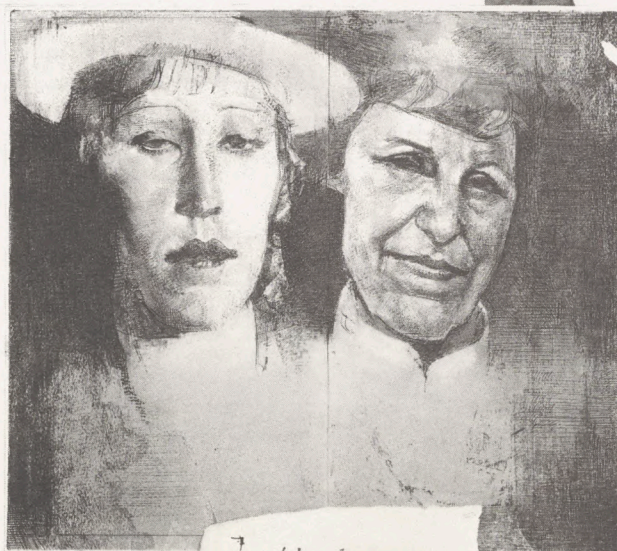
Die Dreigroschenoper  
The Three Penny Opera



Aufstieg und Fall der Stadt Mahagonny  
The Rise and Fall of the City of Mahagonny



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Lotti Lenja

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# Good Morning America





# Good Morning America

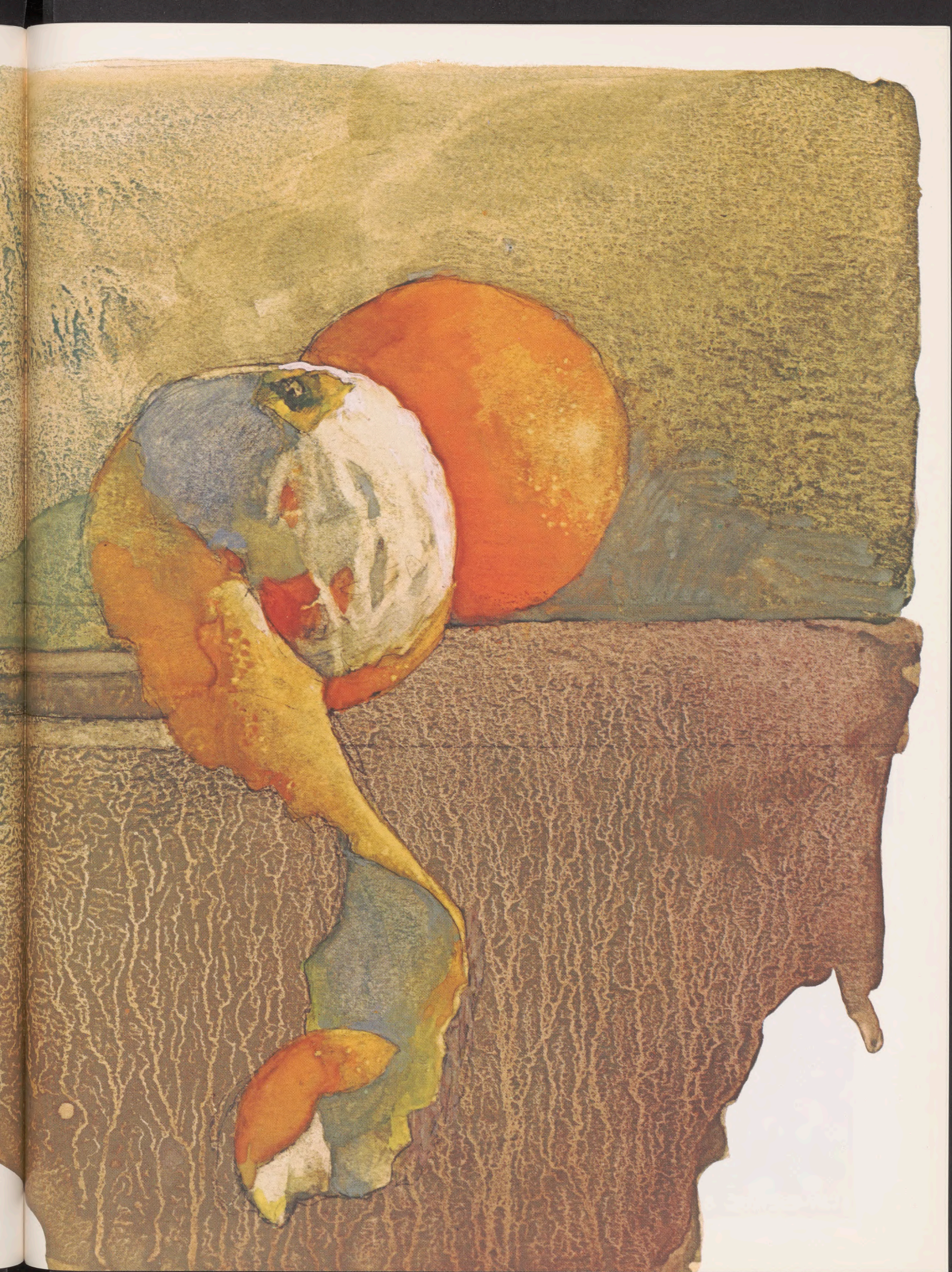
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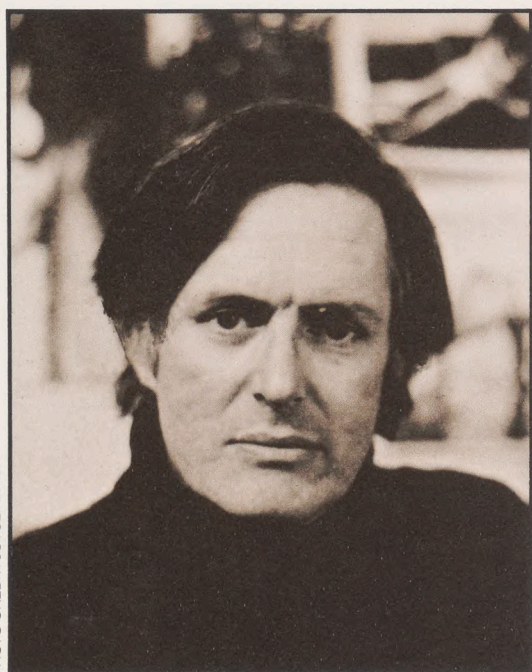
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Cover: Four-color process; 150 line screen; shot from reflective art; special metallic gold and special grey.

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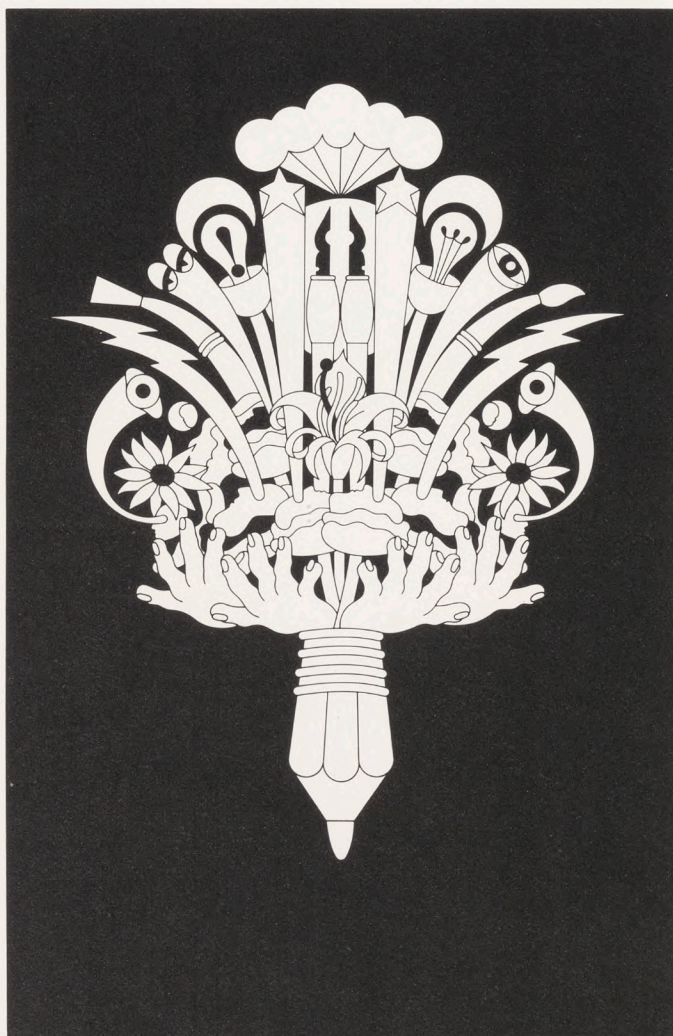
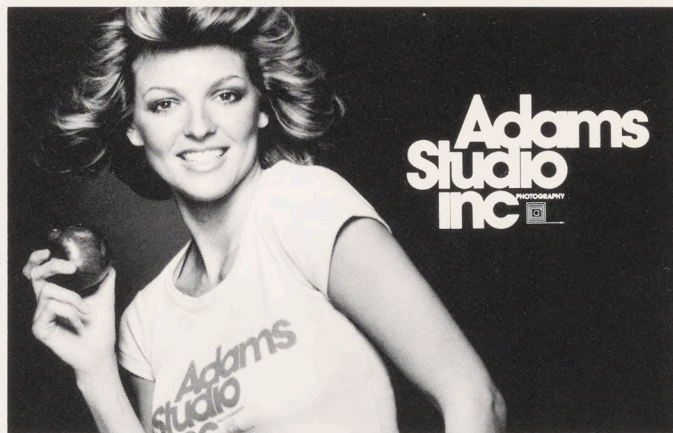
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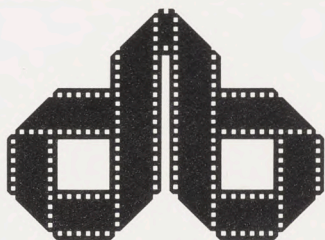


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Dal Bayles— Photographer

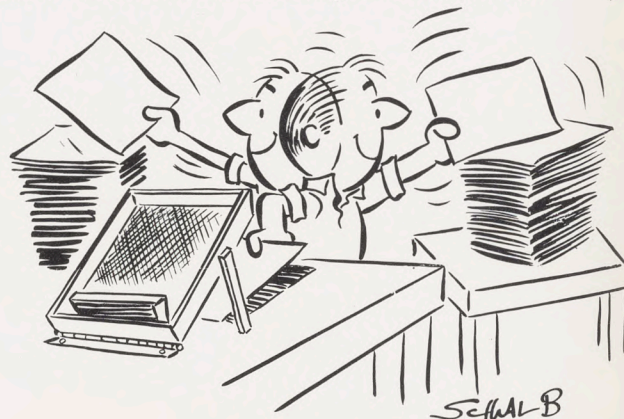


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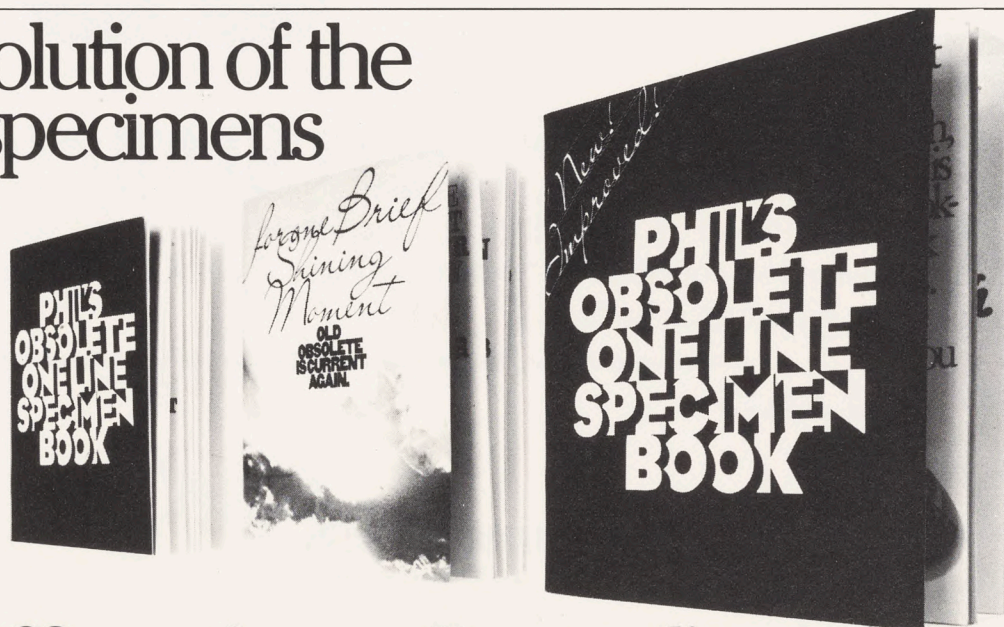
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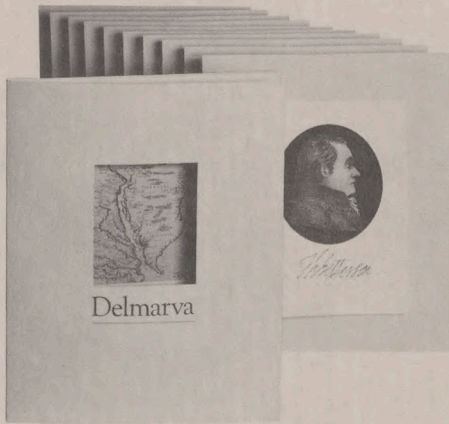
Delmarva continues the Curtis Paper Company tradition of excellence in fine printing paper... a tradition that has been carefully maintained for more than two hundred years.

To obtain a portfolio of commemorative art, lithographed on the eleven new Delmarva colors, ask your Curtis distributor. Or, return one of the postage-paid cards.

Curtis, The Text Mill, Newark, Delaware 19711



Please send me the Curtis Delmarva  
commemorative portfolio.



Name

Position

Company

Address

City

State

Zip

Please send me the Curtis Delmarva  
commemorative portfolio.



Name

Position

Company

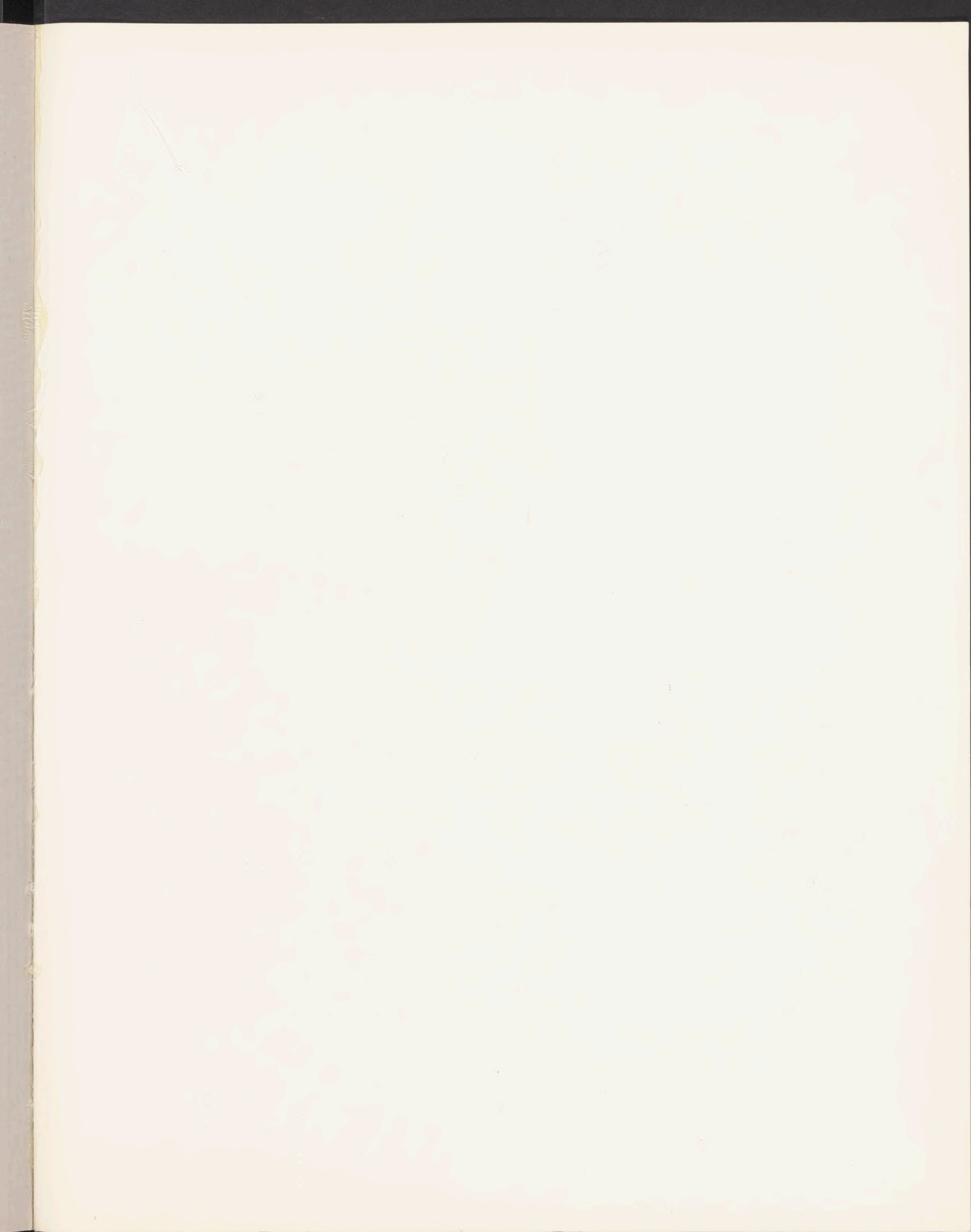
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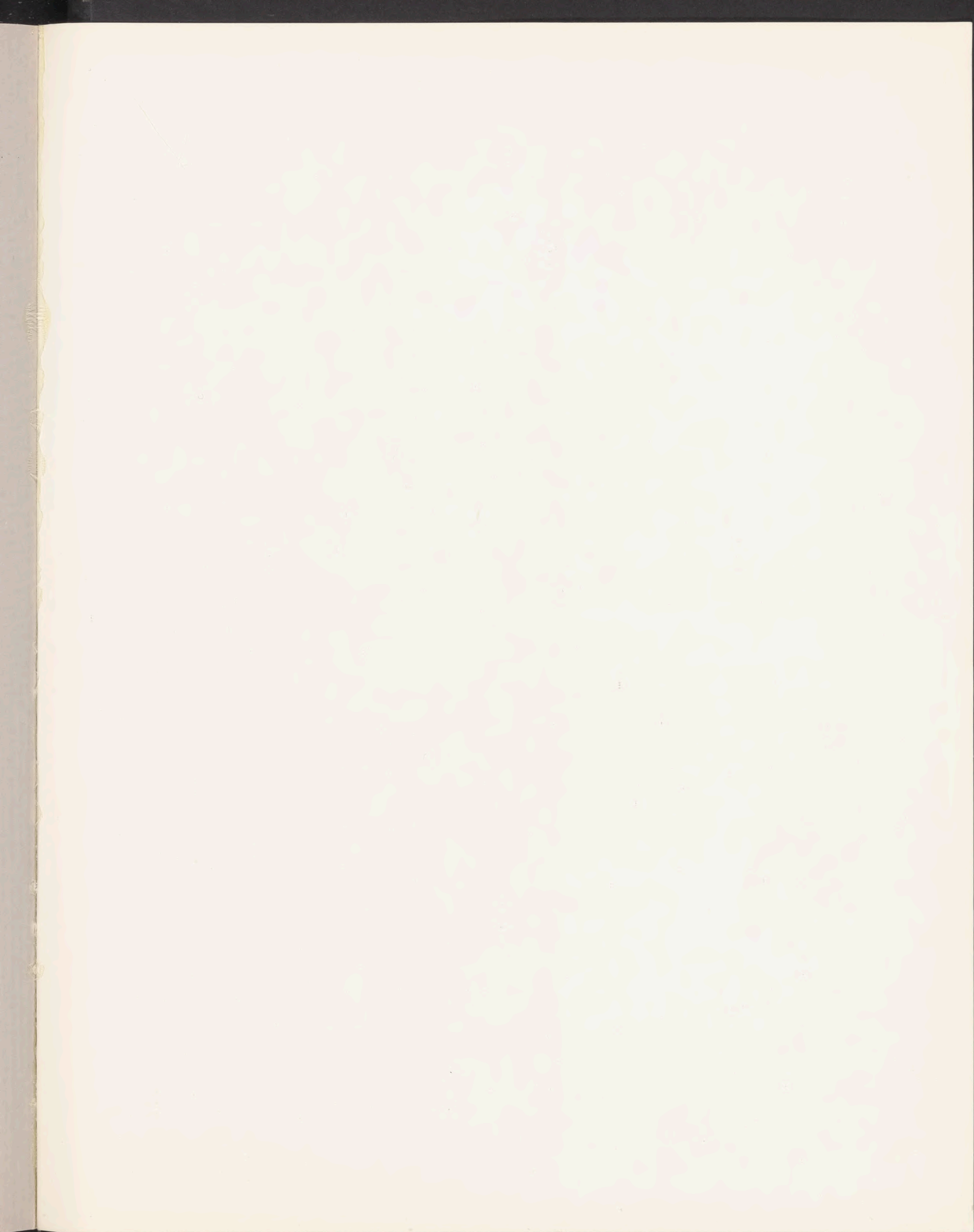
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**Think Color!**

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